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JESSIE WILCOX SMITH
(1863-1935)
"Checkers"
Oil & Pastel on Board, 24 x 16
Signed, Upper Left

Published in Scribner's magazine, December 1902 as a Special Christmas Picture entitled "A Mother's Days" in full color page 690

HARVEY T. DUNN (1884-1952)
"The Homesteaders" ("On The Move")
Oil on Canvas, 27 x 40
Signed Lower Right & Dated, 1908

Published as the front cover of The Outing Magazine, *Volume 52, #4, July, 1908*

W. HERBERT DUNTON
(1878-1936)
"Badger Hole" ("The Spill")
Oil on Canvas, 28 x 20
Signed, Lower Right & Dated, 1906

Published in Cosmopolitan magazine March 1908, page 52, story illustration for "The Lecture in Lady Gay" by Alfred Henry Lewis. Exhibited National Cowboy Hall of Fame Oklahoma City, Oklahoma.

Reproduced as a half-page full color illustration in Julie Schimmel's University of Texas Press book The Art and Life of W. Herbert Dunton, 1878-1936, *on page 54 for the chapter 'The Wild & Romatic West'*

FRANK E. SCHOONOVER
(1877-1972)
"Return of Ancient Otter"
Oil on Canvas, 36 x 27
Signed & Dated, Lower Right, 1917

Published in American Boy magazine July 1918 "The White Buck Feud" by James Willard Schultz. Exhibited Brandywine River Museum and New Britain Museum

Reproduced as a full page illustration in Courtland Schoonover I 1976 Watson-Guptill book Frank Schoonover - Illustrator of the North American Frontier, *on page 115*

DEAN CORNWELL (1892-1960)
"Captain Blood Inspecting The Treasure Chest Jewels"
Oil on Canvas, 26 x 52
Signed, Lower Right & Dated, 1930

Published in Cosmopolitan Magazine, July 1930 as a 2-page story illustration for "Ransom - Captain Blood" by Rafael Sabatini. Reproduced in Dean Cornwell - Dean of Illustrators *by Patricia Broder, 1978 Watson-Guptill (also reprinted by Collector's Press, 2001.)*

NORMAN ROCKWELL
(1894-1978)
"Al Smith was Fellowman to Every Man"
Oil on Canvas, 28 x 22
Signed, Lower Right, Circa 1945

Alfred E. Smith & The Children of the World. *Published as a unique fund raising poster for The Alfred E. Smith Memorial Hospital Fund, Empire State Building, New York, 1945. Reproduced in* Norman Rockwell - A Definitive Catalogue *by Laurie Norton Moffatt, Volume 2, 1986, page 1018, Figure #P157.*

A PRIVATE GALLERY LOCATED IN THE MIAMI—FORT LAUDERDALE METROPOLITAN REGION IS OPEN BY APPOINTMENT.

MAXFIELD PARRISH
(1870-1966)
"Autumn Brook"
Oil on Board, 11 x 9
Signed on verso.
Vose Galleries label.
Maxfield Parrish Jr. friend witness notes. Circa 1948.

Published as a calendar by Edison & Brown St. Paul, MN. Reproduced on page 114 of Maxfield Parrish - Painter of America's Dream Illustrated *by Susan E. Meyer, pg. 114, 1973, N. Abrams Inc. N.Y.*

JOSEPH C. LEYENDECKER (1874-1961)
"A Proud Sailor's New Uniform"
Oil on Canvas (two sections), 22 x 48

Published in 1917 as a double 2-page ad for House of Kuppenheimer in "The Saturday Evening Post and other national magazines. Reproduced in J.C. Leyendecker *by Michael Schau, Watson-Guptill, 1974, pages 94-95*

HOWARD CHANDLER CHRISTY
(1873-1952)
"After the Storm"
Oil on Canvas, 40 x 30
Signed, Lower Left & Dated, 1936

CHARLES G. MARTIGNETTE

P.O. BOX 293, Hallandale Beach, Florida, 33008 USA Telephone: (954) 454-3474

Author of *The Great American Pin-Up* published worldwide by Benedikt Taschen Verlag, October 1996. ISBN 3-8228-8497-9

Author of *Gil Elvgren - All His Glamorous American Pin-Ups* published by Benedikt Taschen Verlag, December 1999. ISBN 3-8228-6611-3

Author of *Pin-Up /The Edward Runci Collection* published worldwide by Collector's Press, Portland, Oregon, January, 1997. ISBN 1-888054-15-8

Cover by
Enoch Bolles (1883-1976)
Cover for Film Fun *magazine*
Oil on canvas, 24 x 30 inches

Illustration

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From the Editor...

Please note that the address of *Illustration* magazine has changed. My new address and telephone number are listed at the bottom left. I also have a new email address: Dan@Illo.US. I hope that this address will be easier to type, and to remember!

My second announcement—one that I am very excited about—is that I am launching a new magazine called *Illustration '04*. This new magazine will be quarterly, with the same number of pages and lush production values that you have come to expect, and the content will cover everything related to the field of contemporary illustration. The first issue will feature the work of Peter DeSéve, Marc Gabbana, Henk Dawson, Erik Tiemens and much more. I hope that all of you will take a look at the new magazine, and consider subscribing! See my ad on page 53 for more information.

Please let all of my advertisers know that you are seeing their ads in this magazine. Email, call, write, and by all means, order something from them! My supporters need to know that you are seeing their ads, and a few hundred emails from around the world wouldn't hurt. Let them know you're out there, and that you are seeing their ads in *Illustration*.

Dan Zimmer, Publisher

DANIEL ZIMMER
EDITOR - PUBLISHER - DESIGNER
DAN@ILLO.US

MATTHEW ZIMMER
EDITOR

WRITERS
DAVID APATOFF
WILLIAM H. LYLES
LYNN MUNROE
JACK RAGLIN
PIET SCHREUDERS
DANIEL ZIMMER

Illustration logo designed by
Gerard Huerta

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For advertising information and rates, please contact Daniel Zimmer at the address below.

ILLUSTRATION MAGAZINE
3640 Russell Blvd., St. Louis, MO 63110
Tel: 314-577-6768 Email: DAN@ILLO.US
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Original artwork for *Film Fun*, March, 1937. Oil, 24 x 30 inches

BEAUTY BY DESIGN
THE ART OF
ENOCH BOLLES

BY JACK RAGLIN

Call her a pretty girl, a pin-up, or a glamour queen—during the Golden Age of illustration she reigned supreme. For an illustrator to reach the pinnacle of fame, mastery of the female form was compulsory, and serious debate was given to the rival charms of the girls of Gibson, Christy, Fisher, Flagg, Philips, and others. These artists earned huge salaries depicting their girls and became the first media stars. They were photographed at work in their studios as well as socializing with high society. Their opinions of subjects ranging from beauty to politics were widely published. Even their models were newsworthy. Magazine publishers clamored to sign artists to long-term contracts to draw pretty girls, and overcrowded newsstands grew as monotonous as a ballroom of debutants in the same dress. To stand out from the pack an artist's girl needed something special, and the enchanting creations of Enoch Bolles had it. For nearly 30 years the Bolles girl graced the covers of magazines such as *Judge* and *Film Fun*; negotiating shifts in hemlines and bustlines from the Edwardian, to the flapper, to the Hollywood vamp. Bolles was also a prolific advertising artist of products from bread to Zippo lighters, and produced hundreds of stunning color ads.

Yet, all of Bolles' advertising art has either gone unrecognized or credited to others, as have many of his pin-ups. Virtually nothing was written about Bolles during his life, and the little that has seen print since is rife with sensationalized accounts of debilitating mental and physical illness. The most widely reported story alleges he went insane and died in an asylum, defacing his paintings of beautiful girls with grotesque flourishes and lurid sexual imagery. Another account maintains Bolles suffered a stroke that robbed him of his ability to paint at the very peak of his career.

My own interest in Bolles was sparked by a single issue of *Film Fun*. At a time when the chief marketing ploy of pulp magazines was the screaming girl in mortal peril, the carefree spirit of the Bolles' girl was a ray of sunshine. Not only was she happy—envisioned by an artist who obviously liked women—she was surprisingly modern. In a genre that would become cliché-ridden with girls losing their footing or articles of clothing, Bolles' girls were remarkably competent. They skied, surfed, fly fished, scaled mountains, sailed, motorcycled, and even wing-walked their way across the covers of *Film Fun* and other magazines. As put by Robert Brown, "No other nation's cover girls looked as at home on the court or playing fields as did Enoch Bolles' creations." Bolles worked in fashion illustration early in his career and his girls rank among the most stylishly dressed of any pin-up artist.

Today, the look of the Bolles girl would be comfortably labeled retro. Despite their historical context, Bolles instilled his girls with qualities that keep them fresh. With gravity-defying breasts, abs straight as a picket fence, and beautifully elongated hands always carefully posed and often holding a cigarette, Bolles' girl was more athletic and shapely than those painted by his peers. Usually flashing an incandescent smile framed by heart-shaped lips, on other occasions she could be pouty or just plain bored. In essence, Bolles was a mannerist. His girls were the deliberate creation of a man with a unique vision of beauty—simple, yet sophisticated—who possessed the skills to achieve it.

The enigma of Enoch Bolles—his alluring girls and the rumors of personal turmoil—compelled me to bring to light this elusive figure who left a staggering legacy of over 500 magazine covers and count-

Two early examples of advertising artwork, c. 1915

less advertising illustrations without seeming to leave a single trace of his personal life. My initial efforts to learn about Bolles produced nothing but frustration. Months of sifting through genealogies, governmental documents, and other sources yielded the barest crumbs of information. Then finally a real lead: a faded newspaper clipping of his obituary. I learned that Bolles had died in 1976 at the age of 93 at his home in New Jersey—not in an insane asylum as alleged. The notice also included the names of his surviving family. Sadly, further checks indicated that seven of his eight children had since passed away. On the remote chance that his youngest daughter was still living, I began searching for her name in telephone directories. Out of countless entries there was only a single match. After some hesitation I nervously dialed the number and was answered by Enoch's 86-year old daughter, Theresa.

And so began the next chapter of my journey to bring Bolles out of the shadows. Time has taken its inevitable toll. Memories have faded. Friends and family have passed. But the alluring art of Enoch Bolles lives on and tells his story in a way that words cannot.

THE EARLY YEARS

Enoch Bolles was born in Boardman, Florida on March 3, 1883 to Enoch Jr. and the former Catherine Keep. Enoch's father and brothers were chemists who owned orchards used for making perfume. His wife's family also owned orchards in the area. Two years later, Enoch's beloved sister Mary was born. When work let up the family traveled to Louisiana to spend time with Clara's family or Newark where Enoch's grandfather and other relatives lived.

From an early age the young Enoch showed an aptitude for art which his parents encouraged. The budding pretty girl artist was also fortunate to grow up during the ascension of Charles Dana Gibson. The wildly popular Gibson girl has been called the first national media icon; a "type" that mandated how a generation of women should look and act. Her popularity brought Gibson extraordinary financial rewards. Already earning handsomely, in 1904 Gibson signed a contract with *Collier's* for the unprecedented sum of $100,000; an amount that today would be approximately two million dollars. The original arrangement called for somewhat lower compensation, but the clamor raised by competing publishers over such an excessive sum prompted Bob Collier and his business manager, Conde Nast, to raise the ante even higher and offer "an even $1,000 per drawing." To further roil the waters, they published his acceptance letter in newspapers across the country.

Gibson wasn't the only illustrator getting rich from drawing pretty girls. By 1910, Howard Chandler Christy and Harrison Fisher were each earning over $50,000 yearly. These artists quickly became shrewd marketers of their wares. Years before George Petty retained reproduction rights on his famous girls for reuse in various advertisements, Fisher described his methods for remarketing his magazine covers: "I do not sell them outright, and thus they are returned to me. Since their first use they have already appeared in a gift book and my calendar." They then appeared on playing cards, a re-edition of a gift book, posters, and decorative designs. After all possible commercial options were exhausted, Fisher would sell the originals. Other illustrators followed suit, and images of men became so rare on the newsstands that none other than Alberto Vargas remarked, "Every magazine cover but *National Geographic* had a painting of a pretty girl." None of this was lost on the young Bolles, and several of his earliest surviving illustrations were of girls done in the Gibson mode.

Original artwork, c. 1903

In 1893, during one of the family visits to Newark, Enoch's father died unexpectedly. Barely one year later there was another shock when grandfather Enoch passed away. The family then moved in with other relatives in Newark but Enoch continued to work the family groves in Florida, once returning so tanned that his fiancé, Clara Kaufman, didn't recognize him. Bolles had met Clara in New York and both shared an interest in art. In April of 1903 they wed, and three years later they had a daughter, Clara, the first of their eight children. During this time the

growing family lived in New York City before moving to Tappan, New York, and then several years later settled into their lifelong home in Harrington Park, New Jersey.

In his early years Bolles was employed as a shoemaker and carpenter, the latter a skill he returned to throughout his life, building furniture and even a boat in his spare time. Bolles' art career began soon after he was married, and his first professional assignment may have been for the Philadelphia Shipyard making illustrations of watercraft. The earliest existing examples of his professional art were for the Hammerschlag Printing Company of New York. He created whatever the assignment called for including pen and ink drawings, hand lettered signs and packaging, and color illustrations for fashion cards.

During this period Bolles took a crucial step in furthering his artistic growth by attending the premier institutions of art and illustration. In the fall of 1907 he enrolled in classes at the National Academy of Design. His talent was acknowledged by the Academy, and in both 1907 and 1908 he was awarded the Elliot Bronze medal as well as being granted a special prize in 1908. In 1912, he took night courses at the Art Students League in illustration and composition from Edward Dufner. Night courses were generally attended by students who were already working as professional illustrators. Although not noted in the records of the Art Students League, other sources indicate that Bolles studied under the master instructor, Robert Henri. These experiences left an indelible impression on Bolles, who over a half century later recounted them in remarkable detail to his daughter, Elizabeth. In his letters to her, Bolles acknowledged the value of his education, but like other illustrators who had worked under Henri, Bolles frowned on his tendency to "develop a young painter in his chosen style."

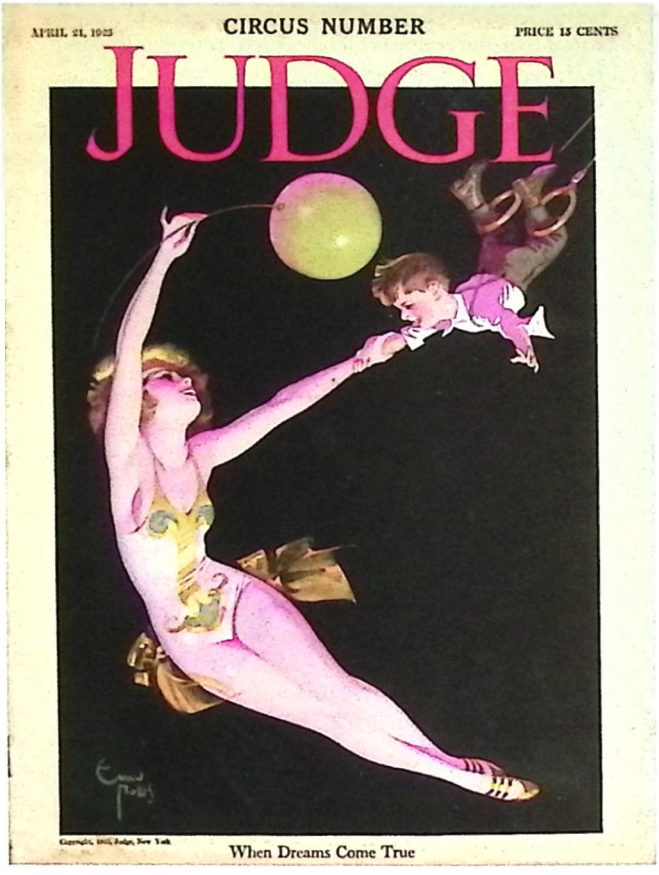
A turning point in Bolles' career took place in 1914 when he sold his first cover to *Judge* magazine. Not surprisingly, the subject was a pretty girl. In the 1910's, *Judge* evolved from a forum for

***Judge*, October 31, 1914**

Advertising artwork for Hammerschlag Printing Company, c. 1910

Bolles at the National Academy of Design, c. 1908. Artist unknown

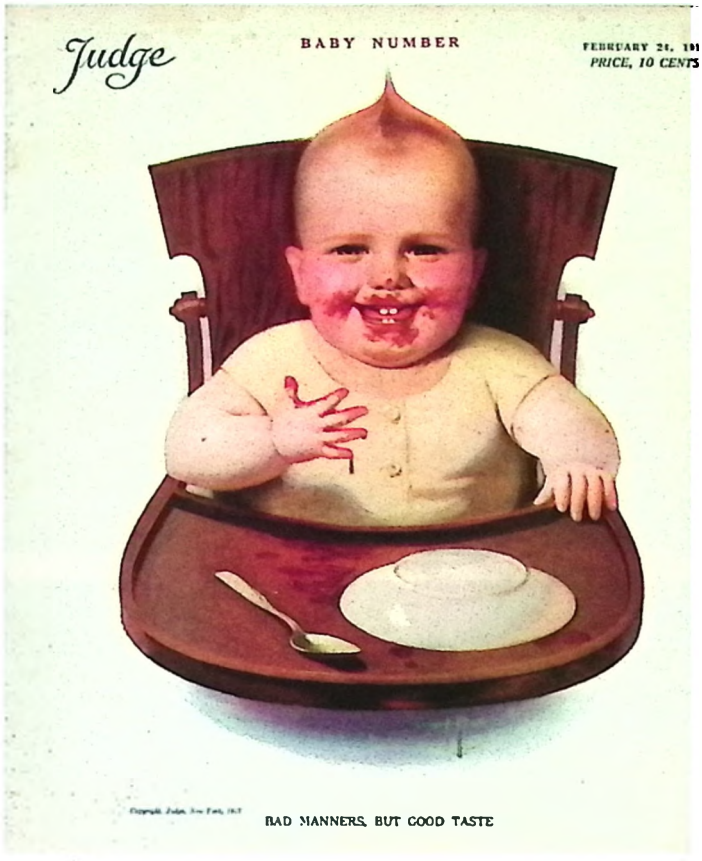
Judge, March 20, 1915



Judge, April 21, 1923

Judge, October 18, 1924

Judge, August 13, 1927



Judge, February 24, 1917

conservative politics into a humor magazine second in popularity only to *Life*. Its covers were painted by many of the reigning giants of illustration and often featured pretty girls drafted by the likes of Flagg, Armstrong, and even Rockwell before he was told he "made a lousy Gibson" and advised to focus on children. Children were also an occasional subject for Bolles, and one of his most popular *Judge* covers was "Bad Manners, but Good Taste." His youngest daughter, Theresa, was enlisted as a model until Clara walked in on the session and summarily ended the sitting by wiping up the offending mess.

The timing of Bolles' entry into the pretty girl genre was fortuitous. Gibson's work, if not his reputation, was becoming increasingly irrelevant as the fashions of the time passed him by. His biographer later said that of all his drawings, Gibson managed only one good flapper. In his typically brash manner, Flagg decried the modern girl and her "strapped bosom," yearning for a return to an earlier era. Christy would soon leave the field of commercial illustration to specialize in society portraits. This generation of illustrators was growing uncomfortable with the look of the new American woman. Bolles, on the other hand, had no such compunctions and he eagerly took up the flapper in all her brash exuberance.

The *Judge* covers provided Bolles much needed exposure but fell short of supporting a large family. The magazine was never financially solvent, paying only after publication and even then begrudgingly. Its editor, Douglas Cooke, was a notorious skinflint known for repeatedly putting off artists who came to collect, going so far as to claim that the check was lost in the mail. Even the great Flagg was not exempt from such treatment; once after being rebuffed, he threw a fit and refused to leave Cooke's office until a check was cut. During this period Bolles supported his family largely through advertising illustration, specializing in trolley cards done in oil.

Page 161
OVER - the - COUNTER
on bread,
Nucoa
Never too late for Best Foods Relish Spred
Best Foods
BREAD and BUTTER PICKLES
Enoch Bolles, famous artist, at work in his studio. He is putting the finishing touches on one of the many beautiful car cards which he has painted for Best Foods Products
Best Foods Car Cards Widely Used in Store Display by Retail Grocers
EVERY month for several years, a new
In territories where Best Foods Products are adver-

Enoch Bolles is seen creating trolley card advertisements in this page from an unknown trade publication

Best Foods GOLD MEDAL Mayonnaise

One of the Best Foods *for* WINTER *and* SUMMER

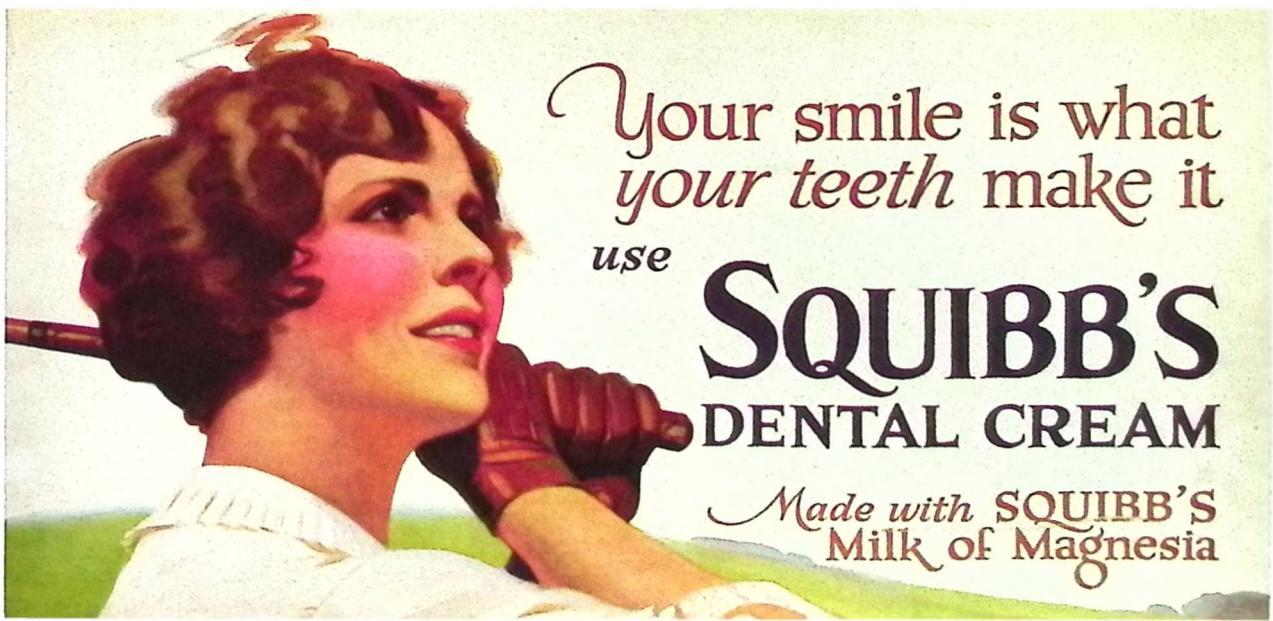
Holiday Desserts *with* SUN-MAID RAISINS

Life's Necessities ~ Air, Water, BREAD

~It's more nourishing when made with FLEISCHMANN'S YEAST

PER-FET-TO
Sugar Wafers

Everymeal Everyday
Sunshine Biscuits



Your smile is what
your teeth make it
use
SQUIBB'S
DENTAL CREAM
Made with SQUIBB'S
Milk of Magnesia

Best Foods

~ she didn't *make* it
It's

Best Foods
GOLD MEDAL
Mayonnaise

Famous Fain

KNITTED
CHRISTMAS GIFTS
COMBINE
BEAUTY AND UTILITY

SOLD EXCLUSIVELY BY

Fain Knitting Mills

NEW YORK STORES 206 Broadway, cor. Fulton St.
500 Fifth Ave. cor. 42nd St.
124 West 125th St.
Our New Store de Luxe 506 Fifth Ave

BROOKLYN STORES 571 Fulton St.
902 Park Ave.

Sore Throat—

relieve

without dosing

Apply—

VICKS VAPORUB

OVER ~~17~~ 21 MILLION JARS USED YEARLY

Get back of a

In Handy Packs of 5 and 10

PETER SCHUYLER

Aw, please Mom! gimme some more

Best Foods

GOLD MEDAL

Mayonnaise

Original artwork for trolley card advertisement, c. 1925

Most of this work was for Barron Collier and the New York Sign Company, each among the nation's largest advertising sign companies. Edward Hopper, who may have been a classmate of Bolles at the Art Students League, also worked for the New York Sign Company. Bolles' primary client was Best Foods, and he produced trolley signs and store displays for all of their major products. Food illustration is a notoriously difficult subject, but Bolles succeeded in balancing the fine line between oversimplifying and overrendering, either of which would dull the consumer's appetite for the product. Other major clients included Sun Maid, Vick's, and Palm Beach Suits.

Moving easily from realistically finished portraits to quick sketches—most impressively his exuberantly smoking Santa in the ad for Peter Schuyler cigars—Bolles' advertising work reveals an impressive command of composition and style that he tailored to the instructions of the client or dictates of the product. Still, personal touches could be found. Bolles enjoyed painting landscapes for leisure and was able to work them into ads for various products. His mastery of hand lettering also shines in these ads. The only known photograph of Bolles at work comes from this period, appearing in an article from an unidentified trade publication that described him as "one of America's finest illustrators."

Bolles' career-defining opportunity came in late 1923 when he was chosen as the exclusive cover artist for *Film Fun* magazine. His contribution helped create what historian David Sloane called "the oldest, longest lived, and the best of all film-oriented humor magazines." Retitled from the *Magazine of Fun* in 1915, *Film Fun* began as a typical cinema magazine filled with stills from movies, short features, and photos of screen stars. It continued this staid course until 1923, when *Judge* editor and cartoonist Norman Anthony was brought onto the editorial board to enliven the magazine's image. Circulation improved and Anthony later credited himself, claiming the magazine had profited from his changes to its editorial content, particularly the "hilariously funny captions" he added to the movie photos provided free by the studios for their publicity. He never acknowledged that at the very time he was changing the interior of *Film Fun*, Bolles was making a far more visible impact, and it was his covers that enticed new readers to explore the new developments within its pages. As one reader put it, "The person who said he bought the magazine for the jokes alone ought to take a course in art." *Film Fun* was the only profitable title out of the Leslie-Judge lineup, but in 1927 a new owner sold it off to Dell Publishing for $17,500 to pay off long-standing debts. The strategy proved misguided as Leslie-Judge later filed for bankruptcy while Dell took in $100,000 in annual profit from *Film Fun* for the following decade.

The signature Bolles style emerged with *Film Fun*. The earliest covers had his girls posed against fully rendered backgrounds, but Bolles soon shifted to more poster-like compositions, his girls surrounded by a stark white field with only an amorphic shadow in blue to ground them to the background. Compared with other illustrators, the Bolles girl was hotter, exhibiting a quality of the times described by historian Elizabeth Stevenson as "a new arrangement of the elements of sex and fashion."

Preliminary sketch for *Film Fun*, 1924

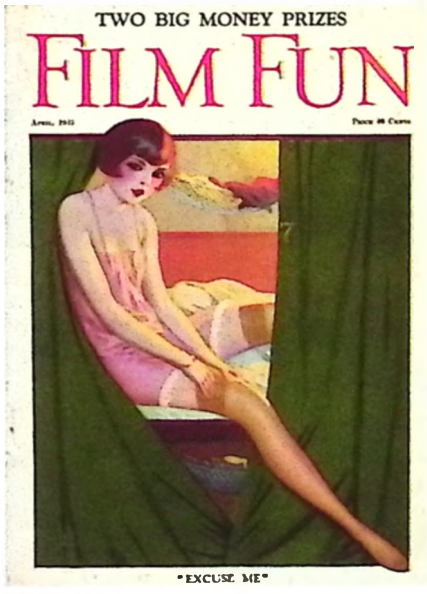
In the 1920s, many of his *Film Fun* girls were classic flappers with alarmingly narrow figures that would now be diagnosed as anorexic. Other than the lollipop bodies of John Held, Bolles may have been alone in celebrating the sapling-like physiques that dismayed so many other illustrators of the era. But Bolles' flappers were no cartoon parody; in their own way they were as attractive and womanly as any of the fulsome vamps he specialized in a decade later for the *Spicy* pulps.

Soon after signing on with *Film Fun* he began working for the pulps. In 1924, he produced covers for *Snappy Stories* at the rate of two a month for the next three years, as well as an occasional cover for the humor magazine *Laughter*. These assignments provided Bolles more freedom to experiment with variations in style than with *Film Fun*, from quick impressionistic sketches to more elaborate compositions.

Film Fun, December 1922

Film Fun, July 1923

Film Fun, July 1924



Film Fun, April 1925

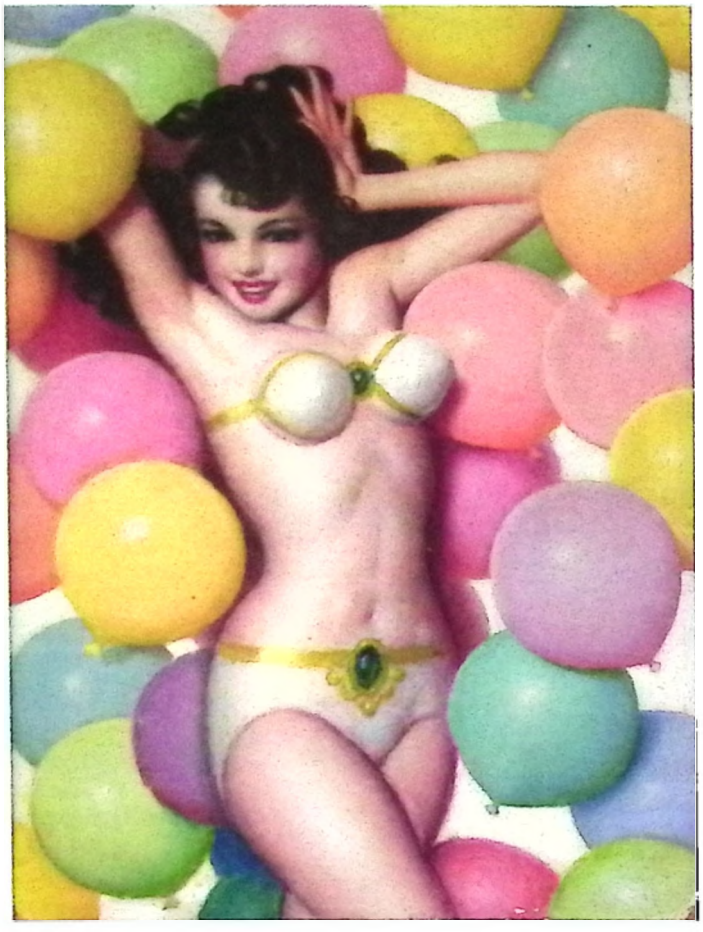
Film Fun, May 1927

Film Fun, November 1930

Film Fun, November 1936

Film Fun, March 1938

Film Fun, June 1942



Preliminary sketch for *Film Fun*, 1941. Oil, 9 x 12 inches

Film Fun, October 1941

Film Fun, January 1941

Preliminary sketch for *Film Fun*, c. 1941

Original artwork reworked from cover of *Breezy Stories*, 1939. Oil, 24 x 30 inches

Preliminary sketch and final cover for *Breezy Stories*, December 1939

Image courtesy of Louis K. Meisel Gallery, Inc.

Original artwork for *Film Fun*, December 1936. Oil, 24 x 30 inches

Imitation and Inspiration

Original artwork for *Film Fun*, July 1934. Oil, 24 x 30 inches

Original artwork for *Film Fun*, February 1946 (reworked.) Oil, 24 x 30 inches

Image courtesy of Louis K. Meisel Gallery, Inc.

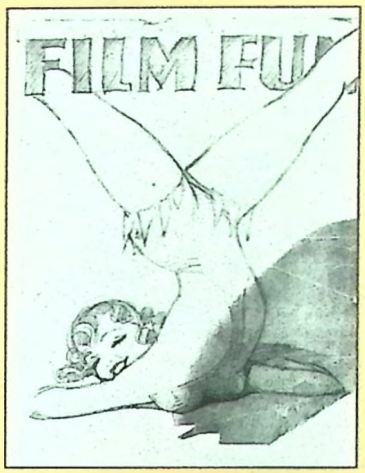
Movie Humor, August 1936, by George Quintana

Bolles influenced or inspired other well known pulp illustrators who specialized in pretty girls, which resulted in much of his cover art going uncredited or misattributed to other illustrators. Foremost among them was George Quintana, who illustrated *Movie Humor* and similar titles. Quintana has often been described as an artistic peer of Bolles, but an examination of this work reveals that he was anything but an equal. Virtually every one of his cover paintings was either directly copied from a Bolles or was a pastiche of several covers. Quintana's mimickry was only partially successful as he lacked Bolles' mastery of color and anatomy. His attempts to duplicate Bolles' subtle figural stylizations come off as crabbed, particularly his treatment of hands. Quintana owed his career to Bolles, but he wasn't the only artist who was influenced by him. Among others, Peter Driben also would occasionally borrow a Bolles composition, and for a time Earle Bergey fell under his shadow, to the extent that two of his paintings (images 79, 82) are miscredited to Bolles in *The Great American Pin-up*. More than a few readers of *Film Fun* noticed and as one aptly wrote, "many other magazines on the newsstands try to imitate the style used by your cover artist, Enoch Bolles, but fail in the attempt."

Even the great Alberto Vargas was inspired by Bolles. His gatefold in the August 1964 issue of *Playboy* was taken from the Bolles

Real Screen Fun cover by Earle K. Bergey

Cupid's Capers, November 1933



Preliminary sketch, c. 1933

Image courtesy of HMH Enterprises, Inc.

Albert Vargas is inspired by Bolle's "bicycle pose" in the August 1964 issue of *Playboy*

variation of the so-called 'bicycle pose' that appeared on a cover of *Cupid's Capers*. This image has been described by Francis Smith as "one of the very finest of American covers," "a superb composition." Robert Brown has referred to this cover as "a classic erotic illusion." Its original incarnation was more sedate and a pencil concept sketch indicates it was originally proposed as a *Film Fun* cover. On the back side Bolles penciled a note to the editor indicating that, "with enough pants, as indicated, this wouldn't be offensive." Clearly, however, even with the extra covering, the pose was beyond the pale of *Film Fun*.

Bolles drew on many sources for his own artistic inspiration and once described it, "as well as ask a bridge architect to invent his own personal code of mathematics as to expect an artist to work without precedent. It's *what* you do more than *how*." He often worked with models, many who were showgirls employed in night club acts such as Earl Carroll's Vanities. Like many illustrators Bolles often worked from photographs, sometimes taken from an earlier issue of *Film Fun*, but he was never tied to literal interpretations of them. As stated by Francis Smith in *Stolen Sweets*, a history of glamour illustration: "If a model had a twisted garter, Moran or Elvgren would paint it that way. But Bolles was a stylist and interpreter." ■

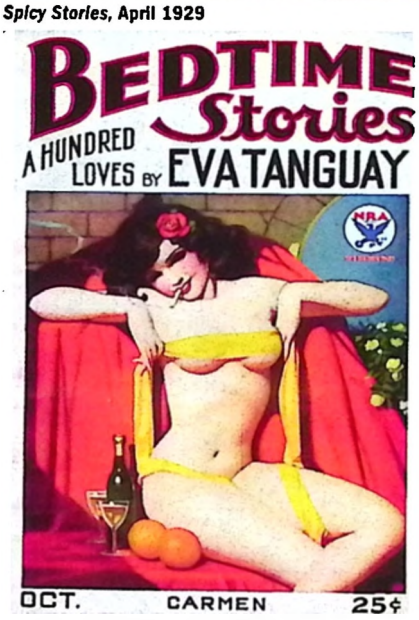
Snappy Stories, January 1927

PEP, May 1929

Spicy Stories, April 1929

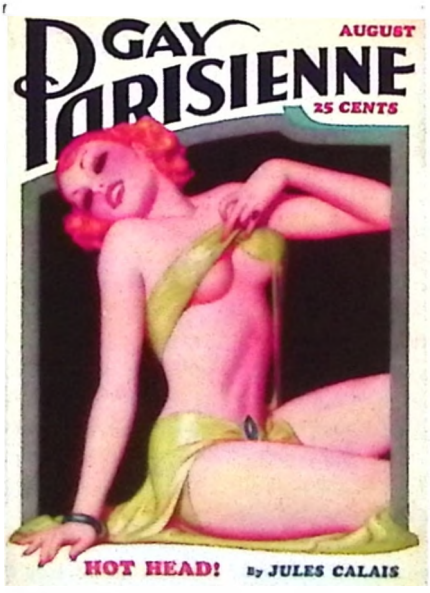
Tattle Tales, July 1933

Stolen Sweets, November 1933

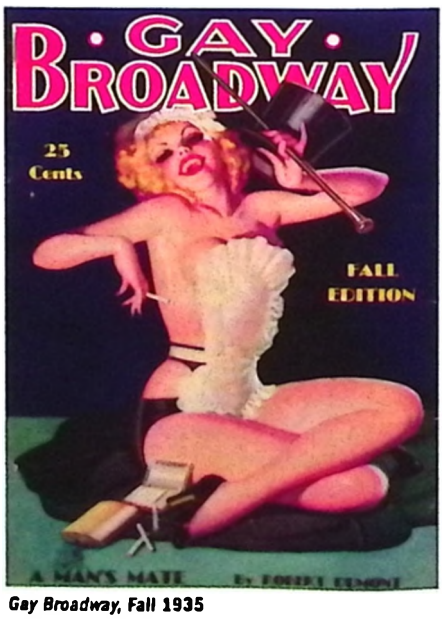


Bedtime Stories, November 1934

Breezy Stories, January 1936



Gay Parisienne, August 1937



Gay Broadway, Fall 1935

THE 1930s

The turn of the decade brought both new opportunity and challenges to Bolles. In early 1928 he began to paint covers for *Pep* and then later that year for *Spicy Stories*. Both of these pulp magazines were owned by Frank Armer but would later be sold to Harry Donenfeld. Bolles would have an on and off association with the publications of these men for the next decade, although it would be next to anonymous as none of this work was signed.

Some of Bolles' very best covers, if not his most well known, were for the Nuregal Press whose scandalous under-the-counter titles included *Tattle Tales, Bedtime Stories, Cupid's Capers*, and *Stolen Sweets*. Among them none is more remarkable than the "Zanzibar" cover of an African pin-up for a 1933 issue of *Tattle Tales*. Given the debasing stereotypes of black women that prevailed, the sensuous woman depicted on the cover is nothing short of extraordinary. Nearly 40 years would pass before Vargas painted his first black pin-up for *Playboy*. Describing this and other anonymous Bolles covers in his book *Stolen Sweets*, Francis "Smilby" Smith states, "his extremely attractive girls have genuine sex appeal, and at times an exoticism beyond the reach of most of his confreres. Here, one feels, may be a talented artist reduced to working in this market because of the Depression." This perspective was also held by pulp illustrator Ernest Chiriacka, who didn't know Bolles but felt he worked for "soft" publications of questionable reputation.

As noted by Doug Ellis in his history of the Spicy Pulps, *Uncovered*, the publishers of these magazines were under constant threat of the law and pressure from public decency groups. Bolles' anonymity may well have been self-protective as even the slightest connection with these publishers could have put him in jeopardy.

continued on page 24...

Original artwork for *Film Fun*, January 1940. Oil, 24 x 30 inches

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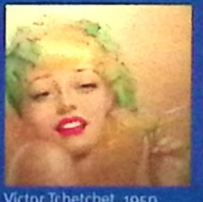
Rolf Armstrong, 1931
Green River Soda Girl

Henry Clive, 1921
Intoxication


Victor Tchetchet, 1950
Pin-up Glamour Girl Toasting

Earl Moran, 1949
Marilyn Monroe as Spanish Girl

Rolf Armstrong, 1935
The Hollywood Venus

Raphael Kirchner, 1900's
Original Art Nouveau Kirchner Girl

Adelaide Heibel, 1932
Hiawatha's Honeymoon

Albert Beck Wenzell, 1897
Victorian Beauties w/ Angels

Henry Clive, 1934
Moon of My Delight

Enoch Bolles, early 1930's
Spicy Pulp Pin-up Cover

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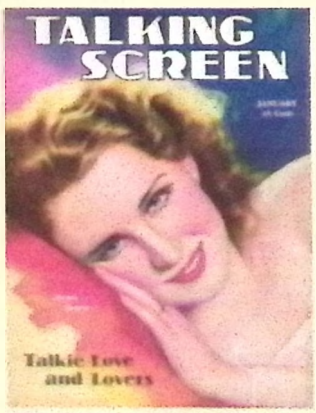
Untitled portrait, date unknown

Unpublished portrait of Miriam Hopkins, circa 1935

Although known for his figure painting, Bolles completed several portraits for movie magazines in 1930. Two of these were for the Dell publication *Talking Screen* (soon retitled *Modern Screen*), under the art direction of Abril Lamarque. They are notable for being done with very different techniques. The first cover was a pastel portrait of Norma Shearer modeled in the style of Rolf Armstrong. It must not have passed unnoticed, as Armstrong struck back several months later with his own portrait of Shearer for *The New Movie* using the exact pose. A comparison of the two is revealing. Bolles' fidelity to his subject was true to a fault: Shearer's wandering right eye (which plagued her throughout her career) is evident. Armstrong would have none of this. He not only corrected her vision, but enlarged Shearer's eyes and performed other cosmetic enhancements. Bolles' second cover for *Talking Screen* was an oil portrait of Nancy Carroll done in his more typical style. He also contributed one painting of Greta Garbo for *Screen Romances* in 1930. From these examples and his unpublished work, it is evident that Bolles could have been successful as a portrait illustrator. Why he did not continue in this vein is not known, but the answer may have involved simple economics as portraits were more time consuming than his *Film Fun* or pulp covers. ■



Talking Screen, January 1930

Screen Romances, February 1930

Talking Screen, March 1930

The New Movie, July 1931

This 1943 Coca-Cola Original Advertising Artwork recently sold for $13,446 in a MastroNet Premier Catalog Auction.

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Portrait of Jack Simes, Jr., c. 1935

But the question remains as to why he put so much thought and effort into these canvases. The pay was only marginal. Hugh Ward, who did covers for these titles after Bolles moved on, earned $50 to $75 per cover, and complained about being "stiffed" by the editors more than once. These magazines may simply have provided Bolles a forum for exploring themes beyond the pale of *Film Fun*.

The audacity of these covers and his work on other spicy titles stands in glaring contrast to Bolles' own modest persona. A sensitive man of keen intelligence, he had in his own words, "a wide and lively interest in everything." Described by family and friends as unfailingly polite and kind, Bolles was devoted to his family and had no inclination for the bohemian lifestyle pursued by other illustrators. A master fisherman, there was nothing he enjoyed more than to spend time casting at his favorite trout streams. He and Clara ran a progressive household in which his sons and daughters were equally encouraged to participate in vigorous sports and pursue higher education. Two of his children became artists and his daughter, Francesca collaborated with him on the cover of the September 1928 issue of *Film Fun*. They signed it "Fran." Many professional illustrators did not paint for recreation, but Bolles was compelled to, favoring landscapes or portraits of family members. Among the most impressive of these works was of Jack Simes, Jr., his son-in-law who was an internationally renowned competitive bicyclist. Bolles often reworked old paintings to test new techniques or ideas, and regretfully painted over many of his *Film Fun* covers to reuse the canvases.

***Breezy Stories*, April 1944 (the cover originally appeared in 1936)**

Bolles had to work extremely hard to support a large family and painted three or more covers a month in addition to *Film Fun*. He supplemented his income with advertising work and the occasional commission, but even with all this there still were hard times. In 1931 his wife fell seriously ill, and to pay the hospital bills Bolles was forced to work for publications he would otherwise have ignored, contributing covers for the spicy titles *Pictorial French Follies* and *Hollywood Nights*. Much of this work was based on concept sketches for *Film Fun* and executed in mixed media. After a long convalescence, Clara fully recovered and Bolles dropped these titles, but they endured periods of financial struggle throughout the Depression.

Bolles' daily routine involved an early morning commute by train from Harrington Park to his one-room studio on 45th Street in New York City. He often did not return until after dark, and if deadlines loomed he would paint through the night in his studio, sustained by coffee and little else. Often he worked during weekends, and on more than one occasion would paint 24 hours straight to meet a deadline. Working as his own agent, Bolles picked up the covers to additional spicy titles including *Breezy Stories*, *Gay Parisienne*, and *Spicy Stories*. Although he painted more than 300 covers for these and other pulps, virtually none were signed, save

a single issue of *Breezy Stories* in which a facsimile of his signature was added by the engraver. This cover was also unusual for being the only Bolles painting in the spicy menace style of Hugh Ward. Bolles often signed his *Film Fun* covers, but in contrast to Armstrong or Petty whose signatures were nearly invariant (Petty's was trademarked), Bolles liked to experiment with his. In some cases he tinkered with the lettering or coloring. In other covers he worked his signature into the composition by printing it in both negative and positive space in the border of a shadow.

The Bolles style evolved throughout the 1930s. His compositions became more elaborate and inventive, and he enlarged the scale of his paintings by using seated poses or through foreshortening. His already strong palette grew even bolder with primaries but retained its pleasing balance. Bolles was well-versed in the technicalities of printing and his covers for the *Spicy* pulps remained attractive despite being printed in three or sometimes only two colors. His painting style became more refined and the expressive brushwork from a decade earlier evolved into more subtle gradations. Most of all, the Bolles girl got sexier. The girl-next-door had moved out and the new tenant was decidedly less reserved. Bolles' girls were often dressed in outlandish costumes ranging from catsuits to police uniforms, and a surprising number of covers included double entendres, some quite subtle but others far less so. The sexiness was often leavened with humor, though rarely at the expense of the girl. Bolles was certainly aware of all this, and years later explained, "art has different meanings and carries different messages for everyone." At the same time Bolles' work was growing in scope, the editorial eye of *Film Fun* was drifting from featuring rising Hollywood starlets to chlorines, and in its waning days, "Hollywood hopefuls." In 1939, the magazine was reorganized and Charles Saxon, a Dell staffer, was brought in to take the helm at the ripe young age of 20.

DARK TIMES

In August 1938, the reign of Bolles' *Film Fun* covers came to an abrupt end. The next four covers were weak imitations by Albert Fisher. Three uninspired photo covers followed, and then seven issues with Bolles covers recycled from earlier issues of *Film Fun*, some with slight alterations. During this time his work also disappeared from the covers of *Spicy Stories* and *Gay Parisienne*, titles he had regularly illustrated for the previous five years. But after an absence of over a year, a new Bolles graced the cover of the December 1939 issue of *Film Fun*. The event was highlighted by a feature article—not about Bolles, who (aside from fan mail) was rarely mentioned within the pages of the magazine—but on the cover model, Kitty Keane, who like most of his models bore little resemblance to the girl on the cover.

New works continued until August 1940, interrupted by another spate of photo covers which only reinforced Bolles' absence. But from June 1941 until September of the following year, new Bolles girls graced each cover of *Film Fun*, including some of his finest work. The next month the magazine folded, not the casualty of declining readership but at the hand of the U.S. Postmaster General who revoked the second class mailing privileges, declaring that the magazine does "no more than appeal to the salaciously disposed." Efforts by lawyers for the magazine failed to convince him otherwise. A few other reprinted covers appeared in *Young's Magazine*, but Bolles completed one new cover in 1943 for the pin-up magazine *Titter*. It featured a contemplative showgirl wearing what may be the most exquisite fishnet stockings ever rendered.

With new pin-up magazines taking the place of *Film Fun* and growing opportunities in the calendar business and paperbacks, why didn't Bolles simply move onto new markets? The explanation that a paralyzing stroke ended Bolles' career was a fabrication by the editor of *Film Fun* to protect his privacy. In truth, Bolles did succumb to a mental disorder. In April of 1938 Bolles called a relative from his studio and complained about "hearing voices." Bolles was evaluated by a physician who diagnosed his condition as a result of poor nutrition and overwork, and directed Bolles to "keep fuel in the tank." Unfortunately, his symptoms did not improve and Bolles entered Greystone Hospital, a state-owned mental institution located in the rolling hills of upper New Jersey.

Greystone was built during the progressive movement following the Civil War according to the guidelines of Thomas Kirkbride's "moral treatment," a system that emphasized caring for patients in a humane manner in tranquil surroundings. The hospital opened in 1876 and was designed to house about 600 patients, but over the ensuing decades it grew into a sprawling complex. By the time Bolles became a patient, the hospital population had peaked at nearly 7,500 with a roughly equal number of staff living on its grounds. Under Kirkbride's system the main hospital was designed to comfortably house patients in well lighted and ventilated quarters situated in a park-like setting. Men and women patients were segregated in separate wings of the hospital according to the severity of illness. Although it was a public facility that included indigent patients with the most severe forms of dementia, the well-to-do could bring their own personal staff and live in suites or even private cottages. The main hospital underwent several expansions and may have been the largest single structure in America until the construction of the Pentagon. From its inception, Greystone was intended to be self-sufficient. It had its own farms, orchards, bakery, icehouse, police station, sawmill, and other necessities of community life. It was so large that electric railcars were used to transport food and supplies via underground tunnels.

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Titter, Winter, 1943

The Windy Girl

Of all of Bolles' advertising work, his most widely reproduced illustration is his least known. In 1937, Bolles received a commission to complete a painting promoting the Zippo windproof lighter. "Windy" debuted in the December 1937 issue of *Esquire* as a black-and-white ad. The illustration was unsigned, but an egregiously misspelled tag line credited "Enoc Boles." Windy was an immediate hit and her image was stamped on lighters that are now highly sought by collectors. The ad was reprinted in *Esquire* for several more years but with one alteration: the acknowledgement to Bolles was dropped and he was never credited again. Other artists created Windy illustrations for new ads, but none had the sassy charm of the original.

In 1993, Windy was introduced to a new generation in the theme of the Zippo collectible lighter of the year. The lighter was packaged in a decorative tin illustrated with the original image of Windy from the Esquire ad. But again Bolles was not credited as Windy's creator, and she was now christened the Varga Windy. Information included with the lighter described how the founding president of Zippo, George Blaisdell, was a fan of Alberto Vargas and commissioned him to paint Windy for the ad. The commemorative lighter has become a huge success and Zippo has produced over 80 variations in different colors and designs as well as other Windy products, all stamped as a Varga but based on the Bolles painting. From the perspective of Zippo, the story is true by intent. When queried about the discrepancy, a representative from the company confirmed that Blaisdell was indeed an admirer of Vargas and had chosen him to bring Windy to life only to find he could not meet his asking price, so Bolles was chosen as a more affordable alternative. Another source not affiliated with the company stated that the original painting of Windy hung for years in Blaisdell's office, where he proudly referred to her as his Varga girl. Sadly, the painting is no longer in the possession of Zippo and its present fate is unknown.

As plausible as the story sounds, it is unlikely. In 1937, Alberto Vargas was still an unfamiliar name to the public at large. Several years of lean work in New York compelled him to move California in 1934 where he was employed in relative anonymity as a design artist for several movie studios. It would not be until the end of 1940 that his illustrations for *Esquire* would launch him into prominence as the creator of the Varga girl. This fame did not remedy Vargas' financial distress as his contract stipulated a rate of $300 a month, with clauses which severely limited his opportunities to do outside work. Blaisdell could have easily afforded him.

The far more likely choice to bring Windy to life was George Petty, who in 1937 was nearing the pinnacle of his popularity. His Petty girl had become a national rage, ostentatiously displayed in products ranging from cigarettes to swimwear. But his asking price of over a $1,000 an ad would have dissuaded the budget-minded Blaisdell. Another factor working against Petty was his distaste to see the female sex smoking. Even in his ads for Old Gold the Petty girl was never caught puffing, and rarely ever held a cigarette. Such reticence was not shared by the more liberal minded Bolles, who enthusiastically employed cigarettes as props. Bolles was so particular about them that he once had his brother-in-law pose for him holding a cigarette, as he was unhappy about how the model had brandished it. Bolles' own obscurity also doomed his Windy to be recast as a Varga. In fact, Bolles' daughter, Theresa, was unaware that he had painted the Windy girl for Zippo. But then that isn't surprising as with her father before her, she doesn't smoke. ■

Zippo advertisement from *Esquire*, December 1937

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Untitled illustration, use unkown

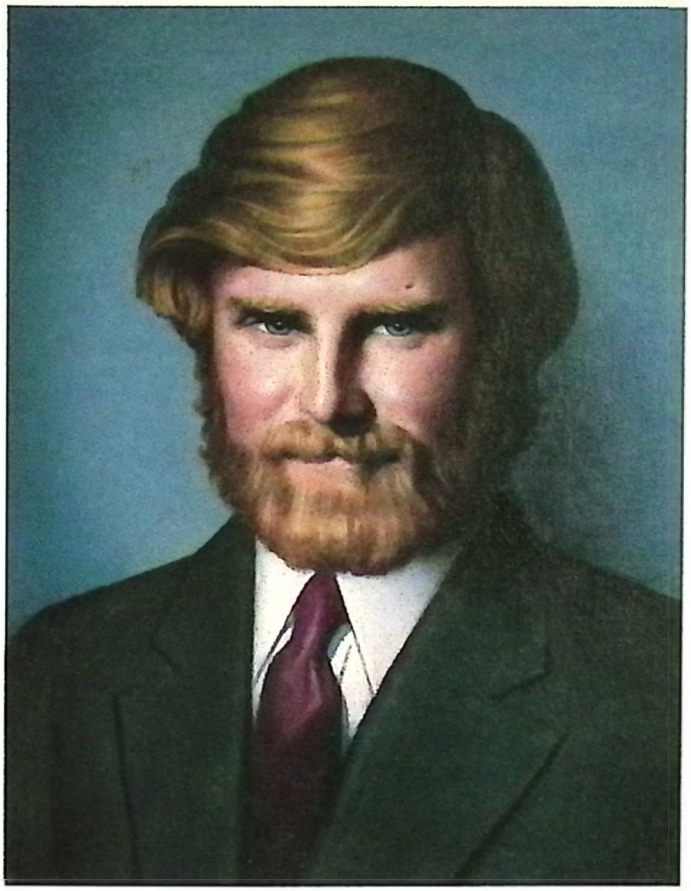
Untitled illustration, use unkown

This snowscape of the Hackensack river was found by Bolles' son, "Red," nearly 3000 miles from where it was painted. On a lark his son stopped by a garage sale that was closing up and picked up the painting from a box. He had no idea it was by his father until he cleaned it and discovered his signature.

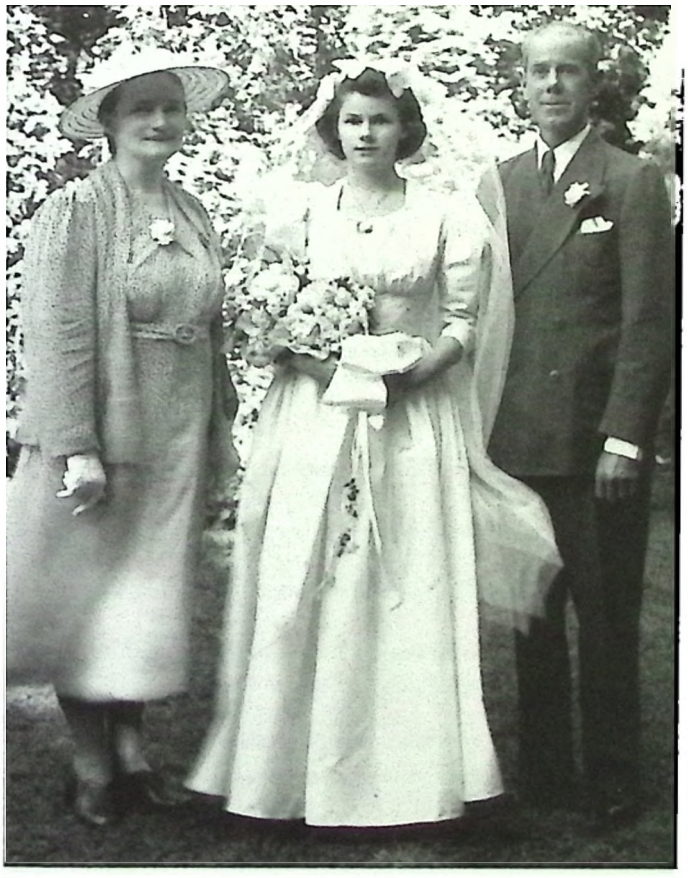
Bolles was diagnosed by the physicians at Greystone as suffering from a paranoid condition. But while the allegation that Bolles had a mental illness was true, the record of his behavior at Greystone does not support the claim that he pornographically defaced his *Film Fun* paintings. On the contrary, evidence indicates that Bolles was actively painting new *Film Fun* covers while he was a patient at Greystone. Hospital policy encouraged well-adjusted patients to engage in professional activities as a form of therapy and any income earned was placed into a bank account for them. In Bolles' case the hospital staff also provided him with a small room to use as a studio. Bolles continued to paint throughout his stay at Greystone, specializing in portraits of Greystone employees ranging from the barber to hospital administrators. He also completed many personal paintings and studies. One Bolles canvas with crudely painted pornographic elements has been found, but there is no evidence directly linking these additions to Bolles himself.

Although the conditions at Greystone were grim and the hospital was severely overcrowded, Bolles' life hardly fit with the stereotype of a madman. His friends and family made regular trips to visit him on the hospital grounds to have picnics. Bolles' intellect was undiminished by his circumstances and he relished their animated discussions on topics from art to world affairs. His grandson Dan recalls him talking in detail about emerging jet engine technology and its implications for air flight. He enjoyed taking his grandchildren to see the animals at the hospital farm or to fish in the local streams. Bolles was granted furloughs during the holidays or for important family events including the wedding of his daughter, Theresa. In the early 1940s, Bolles returned home for more extended periods, but each time he suffered relapses and had to return to the confines of Greystone. Bolles was a patient before the advent of psychiatric medication; standard treatments of the time included such dubious remedies as "hydrotherapy" and injections of insulin. There were periods when he became overwhelmed with the isolation and one harsh winter could only write, "up to supper—a dark world—back out of doors afterward—all white." While there, his wife, Clara, who had been ailing for some time, died.

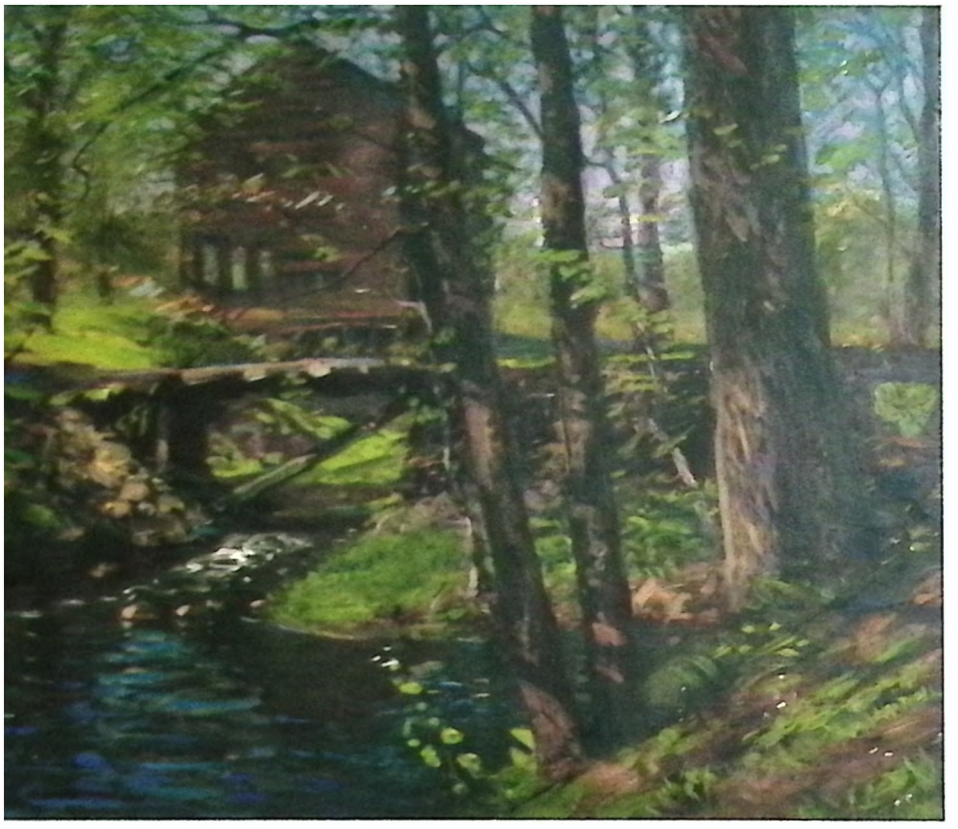
Throughout his stay at Greystone, Bolles maintained regular contact with family and friends through letters, often penning more than one a day in his elegant script. He carried on several correspondences on the subject of art, the most significant with his daughter Elizabeth. For over a decade they traded letters on the topic of painting. Bolles wrote detailed descriptions of setting



Portrait of Dan Bolles, 1970



Bolles (right) attends his daughter Theresa's wedding, c. 1939



Watermill, 1967

up a palette, underpainting, brush work, painting skin tones, and the selection of subject matter. He often enclosed painting diagrams and for a time they traded small work paintings. In one letter he described the process of self-discovery through art: "As you grow older in picture making, that sort of thing will take its proper place as sort of a glandular levitator or such. The very important thing becoming more and more yourself and your work; the gratification of showing *yourself* what *you* want to see; knowing as you surely do by now that some of the things you like will be liked by many, some by a few." The content of these letters, written in his third decade at Greystone, provide compelling evidence that Bolles' intellect and emotional health were intact. In fact, most of the Bolles family became convinced his illness had remitted, and questioned hospital administrators about the necessity of him remaining a patient.

A NEW BEGINNING

In the end, several circumstances led to Bolles' release from Greystone, including state budget cuts and changes in health policy that emptied mental wards across the country. In June of 1969, his family was informed that Bolles was to be discharged. Within the week he was back at his family home in Harrington Park and settling into old routines. His granddaughter Patty recalled that it felt like he had never left. In little time Bolles had set up a studio in the attic and resumed painting, telling his grandson that he had some new ideas for pin-ups that would take him ten years to achieve. He was also anxious to resume his professional career and took the train to New York with samples to show to various magazines, as well as to visit his sister Mary who lived there. Bolles learned that Alberto Vargas had revived his career with *Playboy*, and decided to go to its main competitor, *Penthouse*, to see if they would be interested. Unfortunately, they were not.

Bolles also began work on paintings of several family members, remarking that after more than a half century of experience he was just beginning to learn about painting. Although his eyesight was slowly failing and would eventually force him to paint with a magnifying glass, in his late 80s he completed several impressive portraits. A man whose remarkable memory was undimmed by the decades, on one occasion he and his grandson Jack were hiking to a fishing spot in the back hills of New Jersey when Bolles diverted them off their path to a lone cabin in the woods. He approached an aged black man sitting in a rocker on the porch and introduced himself. It turned out the two were boyhood friends some 70 years earlier. They spent the next hour speaking as if a day hadn't passed since they last saw one another.

As Bolles reached his 90s, his physical health began to decline. He was diagnosed with a heart condition and for a time was limited to sitting in an easy chair, but even this did not prevent him from painting. An outdoorsman to the end, only a few days before he passed away Bolles walked a trail into the local woods to spend time at one of his favorite spots at a pond. He died of heart failure on March 16, 1976 at the age of 93.

And so ends my own story. I began this project with the modest goal to learn something about the work of a long neglected artist, and instead uncovered a complex man whose life was defined by many contrasts. Bolles brought beauty and pleasure to so many with his playful art, but his own life was marked with periods of anguish and illness. A kind man with a gentle manner, his art delved into sophisticated erotic themes. Bolles' paintings were in the public eye for decades, yet he was an intensely private person who shied from publicity. It is difficult to resolve these disparate aspects of his nature, but it can be said that in life, Enoch Bolles embodied what his instructor Robert Henri had told him over 60 years earlier: "Picture making is not a way of making a living, it is a way of living."

— Jack Raglin © 2004

Many people contributed to this article, but I am especially indebted to the Bolles family. Special thanks go to Theresa Simes, Jack Simes, Patty Oelkers, Robin Oelkers, Dan and Fritzi Bolles. My appreciation goes to Ed Comentale for his insightful review of this article.

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Jack Raglin is a professor at Indiana University in Bloomington. He is working on a book about the art and life of Enoch Bolles. To contact Mr. Raglin, please write to: raglinj@indiana.edu. HPER Building, Room 112-I, Indiana University, Bloomington, IN 47405

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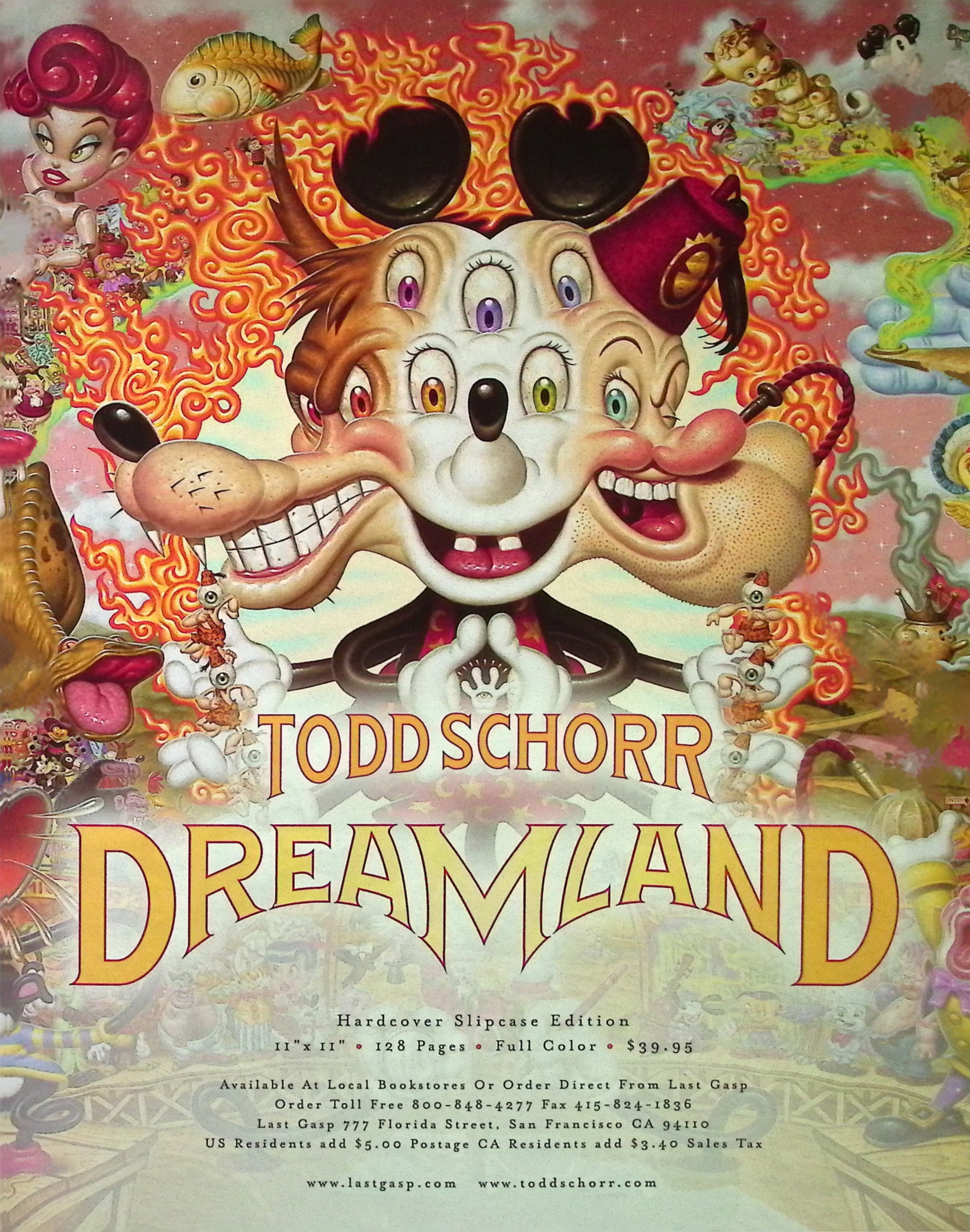

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ROBERT FAWCETT
AND THE ART OF DRAWING

by David Apatoff

A few weeks after Robert Fawcett's illustrations first appeared in the *Saturday Evening Post*, he was contacted by the Illustrators Club with an invitation to come and lecture to their students. "I'm willing," he responded, "but who wants to hear me?" Yet when word spread that Fawcett was going to speak, leading illustrators of the day flocked to the hall, crowding out the students. The event became standing room only, with established artists overflowing into the corridor and out the door, straining to hear what Fawcett had to say.

Robert Fawcett, c. 1953. Photo courtesy of Howard Munce

It continued that way throughout Fawcett's career. He never gained the broad public following of a Norman Rockwell or a Charles Dana Gibson, but his work was acclaimed by professional artists and illustrators. Noted author Henry Pitz described Fawcett this way: "Not a popular illustrator in the usual sense of the term, he has the deep respect and often the envy of his colleagues. He has been rightly called 'the illustrator's illustrator.'" Fred Taraba later improved on this title: "He was more precisely the illustrator that many illustrators wished they were."

Fawcett was one of the few illustrators in American history whose art was acquired and exhibited by the Metropolitan Museum of Art in New York. He won every prize that his fellow illustrators could bestow, including the award for best illustration of the year from the Society of Illustrators and the Art Director's Club Medal. He was elected to the Society of Illustrator's Hall of Fame. The Famous Artists School singled out Fawcett's illustrations, proclaiming "in the opinion of the foremost art directors and editors, these pictures rank among the finest in the history of American illustration." Howard Munce, author of a book about Fawcett's drawings, wrote about "the awe in which Fawcett's talent is held among illustrators, art directors, students, and other draftsmen."

What did trained artists see in Fawcett's work that the general public missed? Why was he so venerated by his peers?

"LEARNING TO DRAW"

Fawcett was born near London in 1903. His family moved to Winnipeg, Canada when Fawcett was seven. By the time he was 10, Fawcett knew he wanted to be an artist. He copied drawings from the comics pages and collected illustrations by Howard Pyle and N.C. Wyeth. Fawcett's father was a painter who took a strong interest in Fawcett's art education. His family had little money, but his father bribed Fawcett with a penny for every good drawing he made. Fawcett later recalled: "An understanding parent furthered my ambition so I did not, like many artists, suffer from lack of encouragement. If anything, I had too much encouragement."

Fawcett's talent quickly became apparent to the adults around him. At age 11 he won an art competition sponsored by a local business, and spent the $5 prize money on a baseball glove. This helped Fawcett realize that, in addition to being fun, "art represented a chance to get out of poverty."

Original artwork from "Mutiny In Paradise," *This Week*, May 1957

Fawcett at work in his studio, sketching his handyman. Photo courtesy of Howard Munce

Fawcett's palette and worktable. Photo courtesy of Howard Munce

Fawcett soon began doing freelance work for small companies in Winnipeg. He left school at age 14 to work by day in the art department of an engraving shop while taking art lessons from his father at night. Looking back on this stage of his life, Fawcett remembered: "I was wholly absorbed in learning to draw."

Fawcett's family moved from Canada to New York where he worked for a number of commercial art studios. By the time he was 19, Fawcett had saved $1,000 which enabled him to fulfill his dream of attending the famous Slade School of Art in London. The Slade School was renowned for training several generations of the very best draftsmen in England.

Fawcett's training at Slade was rigorous. Henry Pitz described the school's program as "two years of incessant drawing, mostly with the point; a stiff discipline that weeded out the unfit." The school prided itself in stripping away all gimmicks and artifice and focusing on pure drawing skills. Fawcett later entertained his friends by describing how one professor made him spend a full week drawing a single figure on a sheet of plain paper using a hard graphite pencil—a form of torture that forced him to focus on every nuance of the drawing. But Fawcett felt strongly that his training at Slade was valuable because it weaned him from "the long, long

search for shortcuts." Even at the prestigious Slade School, Fawcett's talent stood out and he made many friendships that were to last his entire life.

Fawcett returned to the United States in 1924 and immediately began work as a fine artist. After just one year he earned his first one man show at a Manhattan art gallery. The show was a success, and 12 out of 15 paintings were sold. Fawcett's artwork from the 1920s even attracted the attention of the Metropolitan Museum of Art, which acquired one of his works for its permanent collection. Despite his initial success, Fawcett soon became disenchanted with the world of "fine" art. He had to struggle with dealers and agents for his share of the proceeds from gallery shows. Even worse, at his first gallery opening he watched his paintings "being crammed down the throats of customers by sleek salesmen in custom built clothes [using] phony artistic chatter." He later told a biographer that he could not stand the commercial side of fine art so he decided to earn money "by honest commercial work."

A CAREER IN ILLUSTRATION

One of Fawcett's first assignments was illustrating the book *Epitaph* by Theodore Dreiser in 1929. A few years later he illustrated *Young Hickory*, a book about Andrew Jackson by Stanley Young. But soon he began illustrating magazine stories and corporate advertisements.

Fawcett bought a farm house perched atop a rocky hill in the middle of a 65-acre tract of woods in Ridgefield, Connecticut. Here he settled down with his first wife, Nancy, and a daughter they adopted from England during World War II. Rounding out the family was Sam, Fawcett's devoted cat. After several years, Fawcett and his wife were divorced and he married his second wife, Agnes.

Although he left school at age 14, Fawcett was a highly cultured man with strong opinions and an inquisitive mind. On the wall of his home he hung original drawings by the abstract sculptor Henry Moore and the modernist painter Graham Sutherland. His favorite artists ranged from Ingres to Picasso. He had a particularly strong interest in music and surrounded himself with friends who were accomplished musicians, including some who performed at Carnegie Hall. He claimed that the greatest influence on his illustration came not from the visual arts but from opera.

Fawcett was also well known for his strong political views. He was liberal to the point of being a socialist, claiming that he could neither be a Republican nor a Democrat because "prejudice, bigotry, and fear in the U.S. are not the characteristics of only one party." He often started his day by writing long angry letters to newspapers or politicians, fuming about some social injustice or other. One of the wealthiest men in town stopped inviting Fawcett for dinner when Fawcett remarked that his host's mansion would someday make a fine retirement home for workers.

As Fawcett's career progressed, he converted the barn on his property into an art studio with skylights for north light. From here he enjoyed a long and productive career. Fawcett became best known for illustrating fiction in popular magazines. He worked for *Collier's*, *Holiday*, the *Saturday Evening Post*, *National Geographic*, *Reader's Digest*, and *Cosmopolitan*. Fawcett began working for the *Post* in 1945, illustrating a serial, "Cadmus Henry and the Hand of God." This was so well received that he became a regular contributor and was soon being paid at the top of the *Post*'s pay scale. Fawcett also illustrated advertisements for top corporate clients such as Coca-Cola, Chrysler, Westinghouse, and American Airlines.

During this period, two of his most important projects were illustrating Agatha Christie's stories about Hercule Poirot, and illustrating a series of Sherlock Holmes stories written by Adrian Conan Doyle and John Dickson Carr. It was Fawcett's illustrations

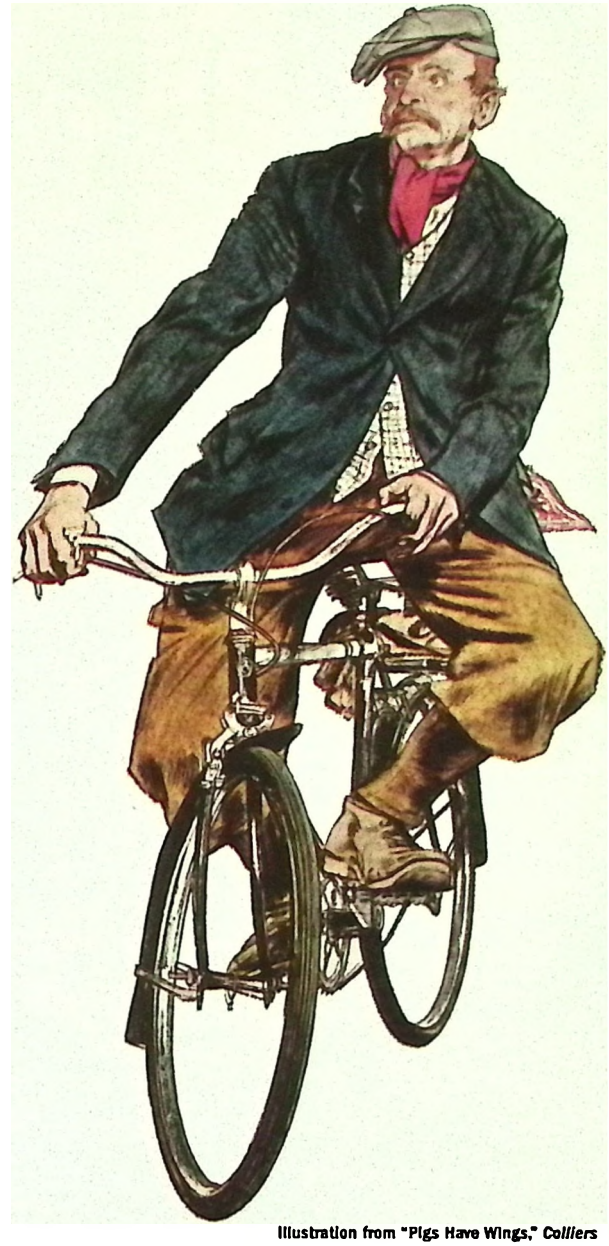

Illustration from "Pigs Have Wings," *Colliers*

for *Sherlock Holmes* that inspired a special tribute from the Famous Artists School. The School's training materials commonly reprinted the best examples of artwork by the leading illustrators of the day, but they singled out Fawcett's *Sherlock Holmes* illustrations as an inspiration for art students, declaring that "in the opinion of the foremost art directors and editors, these pictures rank among the finest in the history of American illustration."

Eventually, *Collier's* and the *Post* began a tug of war for Fawcett's services. The *Post* wanted an exclusive arrangement and Fawcett was forced to choose between the two magazines. He decided to work for *Collier's*, abandoning the *Post*.

In 1958 Fawcett wrote a book titled *On the Art of Drawing*, discussing his philosophy of art. The book was extremely successful and sold out several printings. Norman Rockwell described the

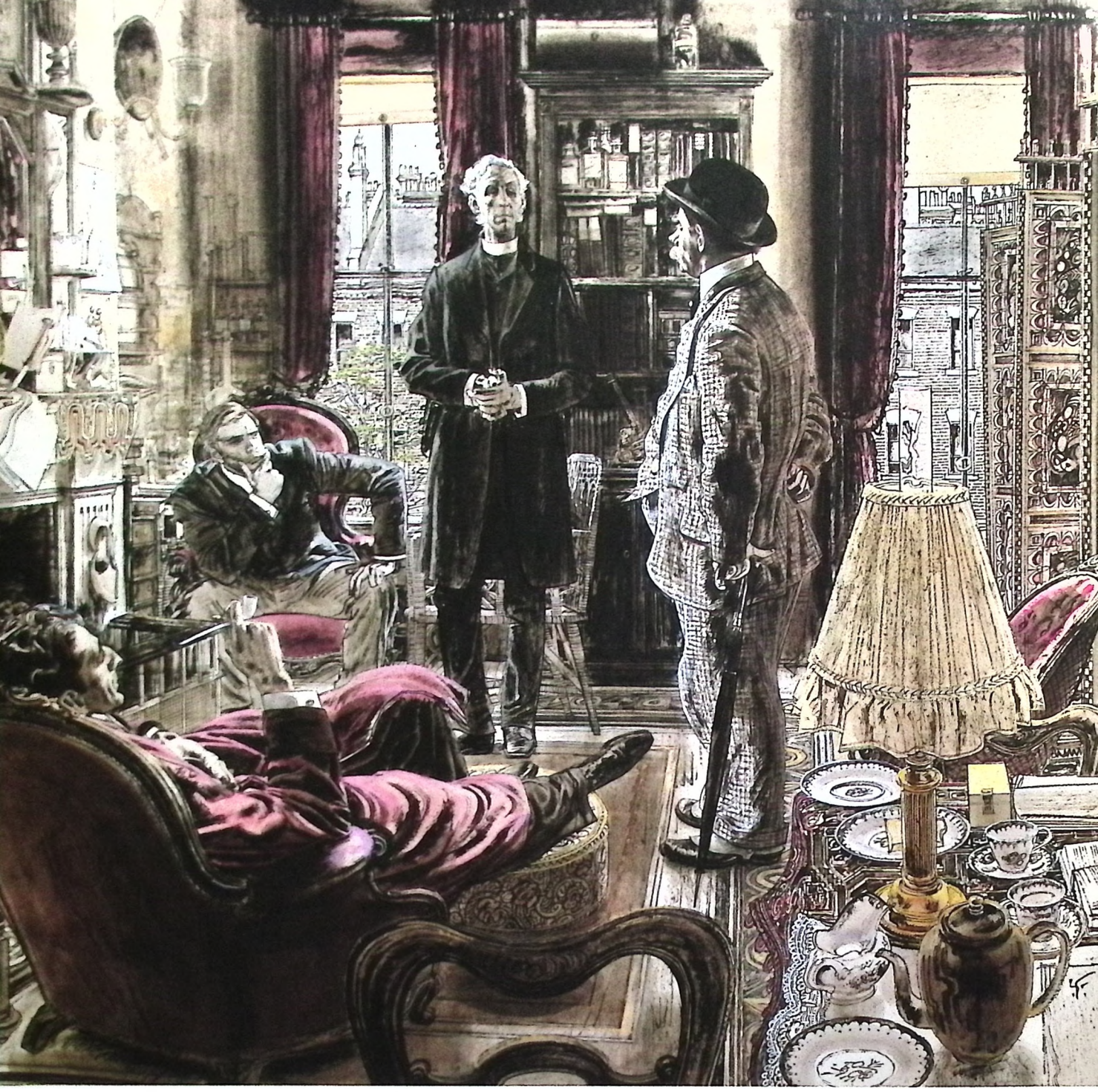

Illustration from a Sherlock Holmes story, *Colliers*, c. 1953

book as a "great contribution to art as well as illustration." Fawcett's views became a popular subject of discussion among illustrators and art directors of the day. He was unanimously elected president of the Westport Artists Club by many of the most prominent illustrators in the country.

Fawcett was successful enough as an illustrator that in later years he was able to limit his advertising work and take on projects of his choosing. In 1960, Fawcett worked on murals for the Commonwealth Institute of London, and in 1963 he won acclaim for his editorial illustrations for MacKinlay Kantor's cover story in *Look* magazine, "If the South had Won the Civil War." Like many other art directors, *Look*'s Allen Hurlburt held Fawcett's work in the highest esteem and couldn't wait to use him on an assignment. Friends recalled that when he received Fawcett's finished illustrations, he was ecstatic.

Fawcett rarely used models for his professional assignments, but

for most of his career he arranged to have a model come to his studio for weekly life drawing sessions so he could keep his eyes fresh doing the figure studies he loved. After each session, Fawcett would lift the lid on the hinged model stand and add that day's drawings to a large pile he stored under the platform.

Fawcett was a heavy smoker, and the habit finally affected his heart and lungs in the last few years of his life. Fawcett died in 1967 at the age of 65. After his death, his widow opened the lid on Fawcett's model stand and invited his many friends into his studio to choose from his life-long accumulation of figure drawings.

Robert Fawcett's art, ideas and strong voice give him a unique role in the history of American illustration. By taking a closer look at his accomplishments, we can gain important insights into the relationship between fine art and illustration.

"EVERYTHING I DO IS FINE ART."

Having succeeded as both a fine artist and a commercial artist, Fawcett rejected any simple dividing line between the two: "In New York City, art on 5th Avenue is 'fine'; that of Madison and Lexington Avenue is 'commercial,' and having neatly pigeon-holed the distinction we no longer feel we need to give it any further thought." But Fawcett claimed, "Everything I do is fine art."

When he spoke about illustration Fawcett used examples from Michelangelo, Durer, Rodin, Degas, and ancient Greek vase paintings as well as from the contemporary illustrators he admired. He maintained that Michelangelo's Sistine Chapel should be categorized as commercial art because it was done "on assignment for a specific purpose."

Fawcett believed that the quality of a picture could not be determined by whether it was hanging in a museum or reproduced in a magazine. An illustrator might create fine art while a gallery painter might create mediocre art. Illustrators were free to strive for the highest possible quality in their pictures. "The cause of illustration is best served by the artist who gains dignity by seeing himself as a member of the profession which dates from the time of Albrecht Durer. He should know that to be a fine illustrator he should be a person of growing culture and be devoted to an art form...."

Fawcett shrugged off arguments from gallery painters that commercial illustration was vulgar or tasteless. He replied that claims of "good taste" were often used to squelch true creativity: "the creative act in art involves a kind of courage which... good taste might easily modify. It almost seems as if the creative impulse involves a large ingredient of vulgarity to be a vital statement.... In drawing, an excess of what we think of as good taste can only result in an anemic product, while the more vulgar statement—vulgar that is in the aesthetic sense—is invariably stimulating. "

At the same time that Fawcett was defending illustration against the snobbery of fine artists, he roundly criticized illustration that failed to live up to its potential. He accused much advertising art of being "hackneyed and mediocre." In Fawcett's view, this was partially because "the problems in advertising are simpler and usually make very small demands on the artist's ability or imagination." However, it was primarily because of "the intrusion of the man who pays the bills—the client. His position gives him the right to prefer and to buy mediocre illustration... and he exercises this right with almost unfailing regularity.... The artist must know and accept this situation... where a large income is the prime motive."

Many successful illustrators with large incomes did not share Fawcett's concern. One of the most popular illustrators of the day, Jon Whitcomb, was asked whether advertisers restricted his creativ-

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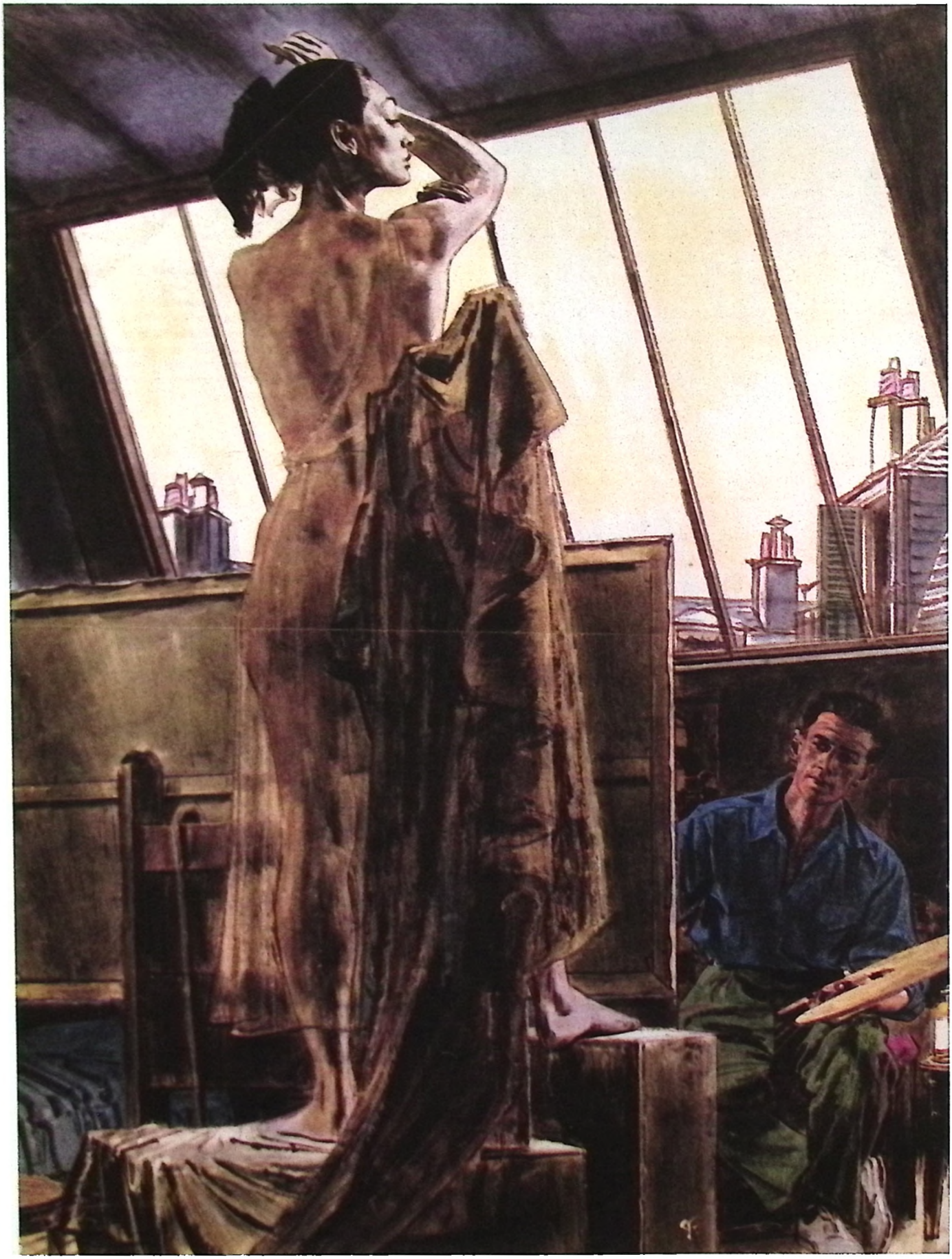

Magazine illustration for *Women's Home Companion*, "Artist and Model"

ity and he had a very different response: "From the earliest days, from the beginning of my career, I have been indoctrinated with the point of view of the client. You give the guy what he wants to buy.... If you can come up with a new gimmick, clients are waiting for it."

"BE READY TO REFUSE WORK..."

In an interview in *American Artist* magazine, Fawcett argued that an illustrator who cares about his work should be prepared to turn down profitable assignments that are inconsistent with his principles. "It should be the aim of every illustrator to withstand the tendency of publications to force his work into a mold, to make him conform to an accepted pattern. This is a difficult thing to do—the financial rewards of conforming are great.... We must be ready to refuse work unless it allows us to conform in some degree to standards that we ourselves set, and the result should add life and character to the printed page."

On more than one occasion Fawcett turned down assignments because he felt he could not do his best with them. He once rejected a choice assignment to illustrate the musical *Oklahoma!* After several preliminary drawings, Fawcett was still not satisfied with his own efforts. Art director Howard Munce, who happened to be visiting Fawcett's studio, suggested that Fawcett might fix the problem by making the illustration more "theatrical," putting pink shirts on the cowboys and making them more flamboyant. Fawcett replied that he was not interested in doing that type of art, and that another illustrator would be better suited for the job. He returned it to the client. On another occasion, a client instructed Fawcett to change an illustration of Napoleon to match the client's vision of Napoleon's face. Fawcett felt that the change would compromise the illustration so he refused to change it, and kept the picture.

Fawcett even turned down a commission to write a second book about his drawings. For years Fawcett's publishers tried to coax him into writing a sequel to capitalize on the success of *On the Art of Drawing*. Fawcett began drafting the book but concluded that he had already said everything he wanted to say in his first book, so he rejected the project. (After Fawcett's death, the effort was renewed and a book, *Drawing the Nude: The Figure Drawing Techniques of Noted American Illustrator Robert Fawcett* was finally produced using Fawcett's illustrations and words by his friend Munce.)

ON THIS PAGE: Figure sketches from Fawcett's book, *On the Art of Drawing*, 1958

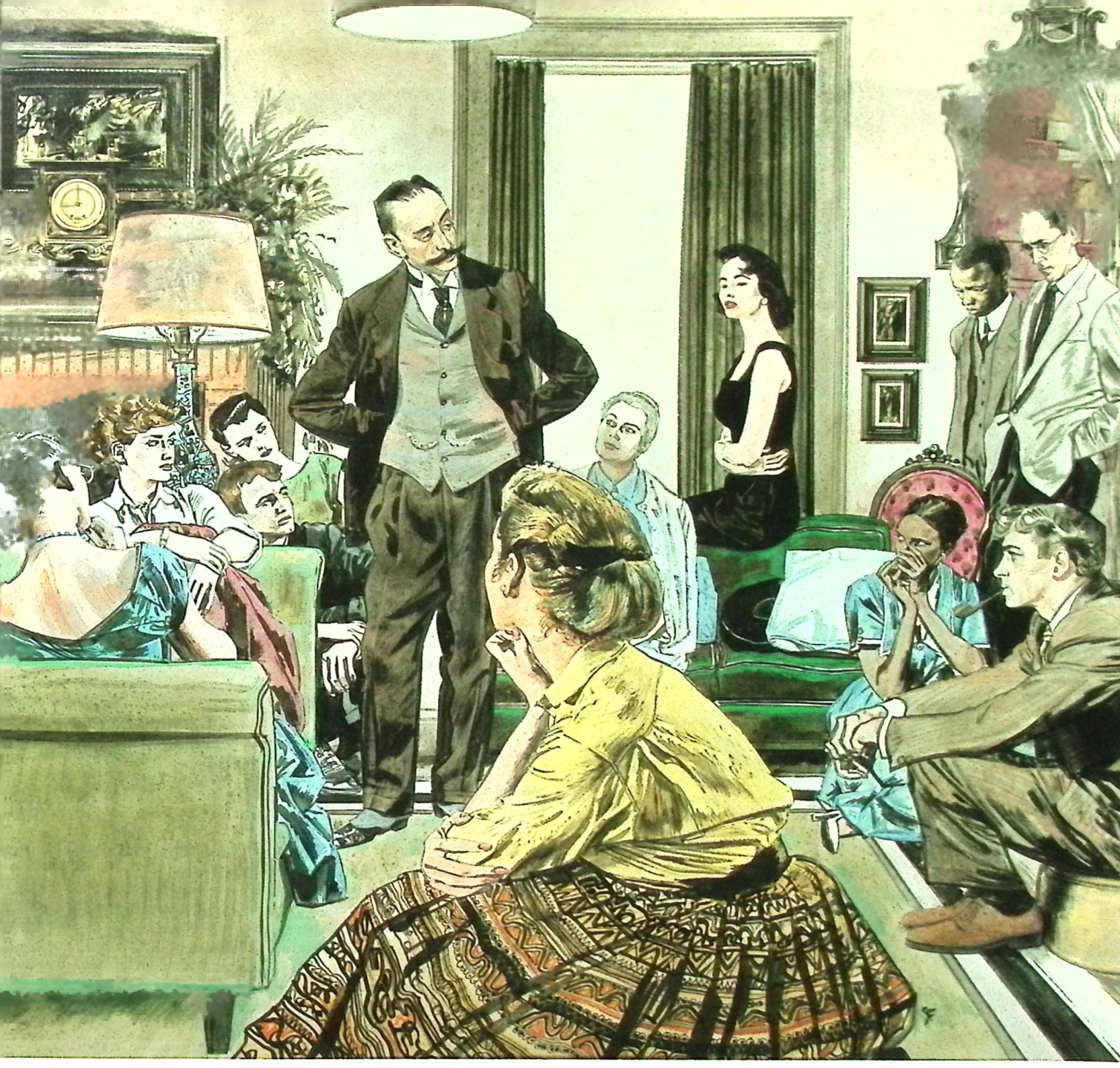

Illustration for a Hercule Poirot story by Agatha Christie

"ONLY A TRAINED ARTIST CAN APPRECIATE THE EXCELLENCE..."

Many of his contemporaries believed that Fawcett's artwork was beyond the grasp of the average magazine reader. Henry Pitz wrote that Fawcett's brush strokes "excite the admiration of those who know... the difficulties of picturemaking. [But] here the general public cannot follow him.... They cannot be expected to be knowledgeable about the masterly know-how of the picture." Similarly, Alden Hatch wrote "only a trained artist can appreciate the excellence of [Fawcett's] drawing."

These are odd compliments for an illustrator whose job was to please the largest possible audience of magazine readers. Yet, they ring true. Fawcett's most enthusiastic fans were not average readers but artists and art directors who were better able to understand what he was trying to accomplish.

Fawcett worked during an era when popular taste for magazine illustration was changing dramatically. After World War II, the magazine illustration market was increasingly dominated by idealized pictures of the new American "good life" for women's magazines such as *McCall's*, *Redbook*, and *Ladies Home Journal*. Renowned illustrator Al Parker described the new popular style as "clean, flat colors from a high-keyed palette, leaving plenty of

◄ Illustration for *The Saturday Evening Post*

Original artwork for "Mutiny in Paradise," 1957

THIS PAGE AND OPPOSITE: Figure sketches from Fawcett's book, *On the Art of Drawing*, 1958

white areas for vignetting the composition. Large close ups of the hero's and heroine's heads eliminated unwanted clutter from the background." Another commentator, Jim Silke, noted: "That style was derisively called the 'big-head school of illustration,' a name derived from the fact that every picture was dominated by a huge close-up of a beautiful woman, a style pioneered in the '40s by the co-owner of the Cooper Studio, artist Jon Whitcomb."

Parker was well aware of the artistic limits of the popular style of the day, recalling that "illustration had become a commodity." He criticized the popular style, observing: "Readers demand pretty people in pretty settings forming a pretty picture. The larger your audience, the more limited its taste. It prefers subject matter to design and girls to men. It wants no message other than girls are cute and men like cute girls." Parker advised young artists on how to cater to this larger audience without feeling ashamed: "so long as your work has solid drawing, color, and design, and whatever you can get of elegance, dignity, and depth, you'll never be ashamed of your job. The long eyelashes are secondary."

Fawcett was not so easily bought off. He did not "prefer subject matter to design" and he certainly would not settle for "whatever you can get of elegance, dignity, and depth." Instead, he rallied young artists not to compromise their standards to satisfy popular taste. "Young illustrators will not find guidance by studying the currently popular. The popular is usually just on its way out." Contrast this approach with Whitcomb's advice

Illustration from *The Saturday Evening Post*, August 13, 1949

on the same subject: "You have to guess the trend that's coming up. Since magazines work four to six months ahead of publication, anything can happen to public taste between the time you turn in your illustration and when the magazine hits the newsstands. You try to spot future trends by looking at what is popular in the magazines."

Fawcett's work was neither as stylish nor as popular with the public as Whitcomb's glamorous illustrations. Whitcomb's pictures appeared on the cover of *Colliers*, while Fawcett's work appeared on the pages inside. Yet Fawcett seemed quite comfortable with his trade off. His illustrations were not designed to grab the attention of the casual viewer from a crowded magazine rack. He insisted that an excellent picture is "much more likely to be characterized by the restraint of self-confidence. The artist who has resources does not need to announce this fact from the housetops—it will be apparent." Fawcett's work never appeared on the cover of *Collier's*, but it ended up on the cover of *American Artist* instead.

Fawcett urged artists to resist the lure of trendy gimmicks and hold fast to their artistic integrity: "To anyone for whom drawing is a passion, and whose eyes are constantly searching and evaluating even when he has no pencil in hand—to that man tricks and techniques have no appeal... he sees them for the superficialities they are.... If we had been content...polishing simple figure studies, they might now be blinding in their degree of finish, dazzling as exercises of virtuosity, but we ourselves would be neatly trapped in that comfortable corner from which so many students fail to find the exit."

Fold-out illustration from "If the South had Won the Civil War," *Look*, November 22, 1960

"THERE ARE NO HARD AND FAST RULES"

His art was usually realistic and his subjects traditional, but Fawcett's approach was far from old fashioned. Fawcett was amused by claims from some modern artists that abstract painting made traditional art obsolete. According to Fawcett, this view "demonstrates a misconception that abstract qualities are new to contemporary painting, whereas they have been the comparison of excellence since painting began."

In some ways Fawcett's approach to art was as radical as his politics. Traditional illustrators such as Norman Rockwell, J.C. Leyendecker, and Maxfield Parrish were meticulous craftsmen who carefully followed classic painting techniques. Fawcett's technique was far more improvisational: "At any stage I am likely to pick up anything handy—some colored crayons, an old paint palette—and crudely rub in color, articulating and highlighting this, setting that back."

In search of a well-designed picture, he experimented with new tools and techniques. "There are no hard and fast rules. The more you look for them as crutches to support you, and the harder you try to produce something which 'looks professional' because it follows some procedure which you believe is standard, the more you will stifle your own creative ability."

Howard Munce described the way Fawcett foraged for drawing tools: "Bob had a habit of poking around the studios of his friends and finding beat-up brushes that had known better days. The owner was always amused and pleased to give them to him when he showed an interest. Back in his own studio, he'd give the tired discards a shave and a haircut with a sharp blade and refashion them to suit his needs. Mostly he made wedged tips of various angles to serve special functions in his illustrations. In his hand, an old brush would begin a new life. He might use it to stroke in lines, to indicate a complicated bit of rococo molding, or to scumble in a particular

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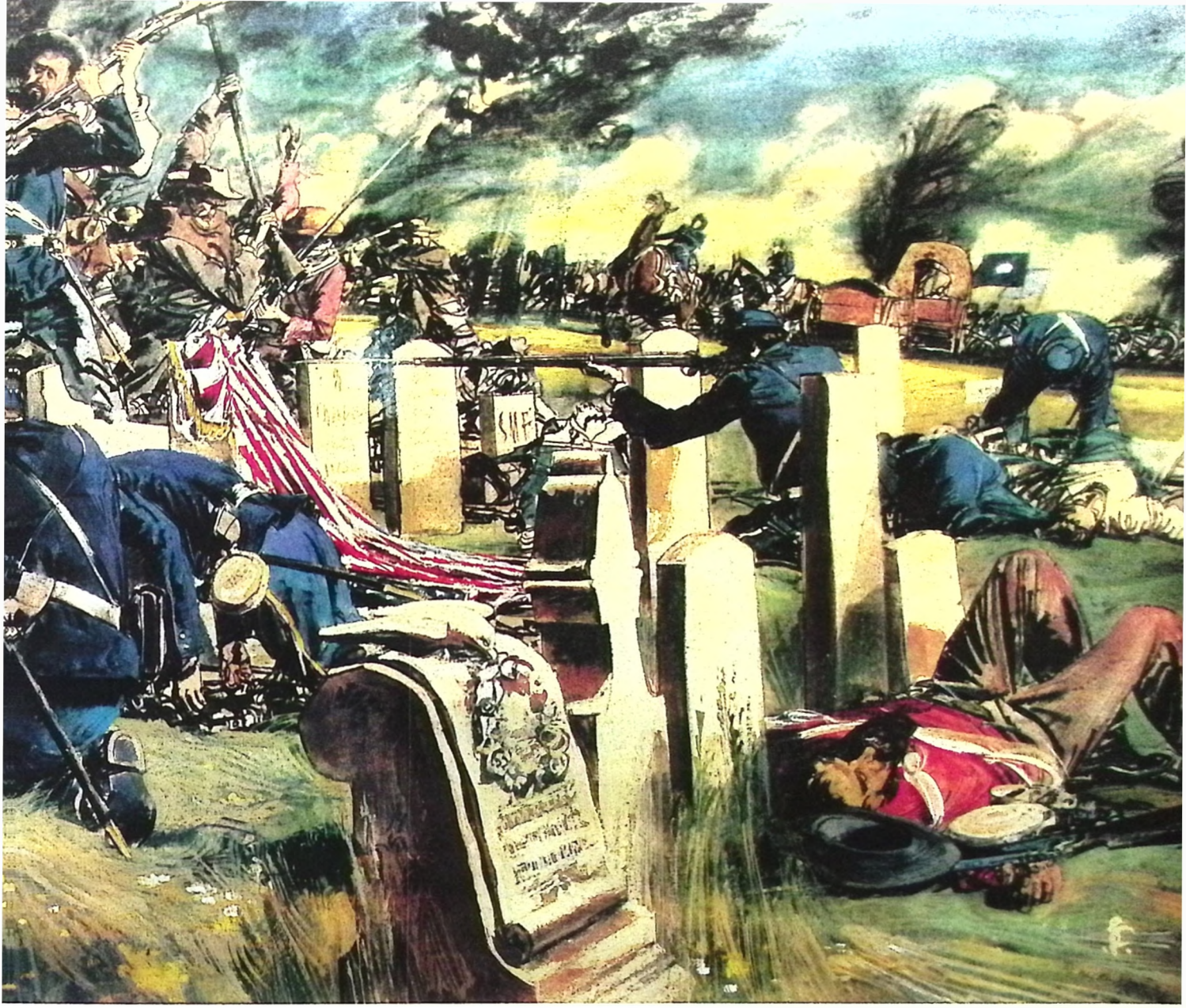
Similarly, when Flo-Master pens, the precursor to magic markers, were first invented, Fawcett was among the first to make use of them. Most artists stayed far away from the unpredictable and often frustrating new medium, but Fawcett seized upon the markers and reshaped them. He whittled some of the felt nibs, and deliberately let others dry out to create a rougher line, which he then used to maximum advantage. The manufacturers of Flo-Master pens were so delighted when they saw what Fawcett was able to accomplish with their product that they sent him a lifetime supply.

Fawcett was not afraid to sample new technologies, but he did not hesitate to reject technical aids that were becoming popular with his peers. While many illustrators of his day became heavily dependent upon photography, Fawcett was more skeptical. "The reliance by many painters and most illustrators today on the photograph as a substitute for drawing shows a lack of understanding about what the ability to draw means. [Drawing and photography] have nothing to do with each other. They are not in conflict because there is no similarity of purpose.... drawing can be a release to the imagination and not, as photography sometimes is, a realistic documentary aid."

As another example of his departure from traditional art, Fawcett claimed that the study of formal anatomy was virtually useless for drawing the human figure. As a student he attended anatomy lectures at a medical school but soon decided that it was more important to draw from observation than from memorized anatomical diagrams. "I am not interested in exploring [the figure] by scientific means. Patella, clavicle, femur, and pelvis are medical terms, not the language of drawing. It is difficult to know what to say when confronted by the disbelievers who say 'but of course you must know anatomy—you've got to!' I can only repeat that I do not."



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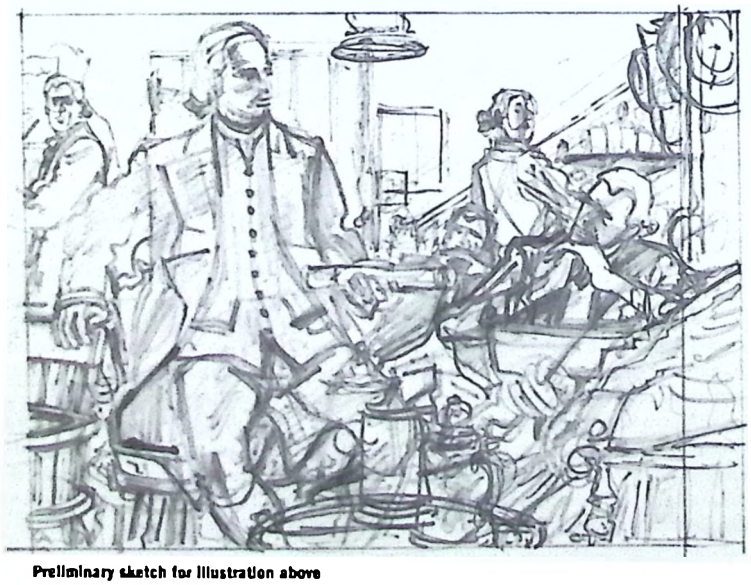
Advertising illustration for John Hancock Life Insurance Company



Preliminary sketch for illustration above

Just as Fawcett found the science of anatomy unhelpful in making a picture, he also found the classical laws of perspective to be a distraction. Fawcett said "I know very little of academic perspective—I only know whether things look right." Fawcett's ability to capture "what looked right" was truly formidable. Walt Reed, the world's foremost expert on illustration, remembered being taught by Fawcett when Reed was one in a small group of Famous Artists School's instructors in the 1950s. Reed recalled that Fawcett "stressed drawing at 'sight size' rather than transposing the proportions of a figure to an arbitrary larger or smaller size. This was a rather difficult concept to grasp.... Our best guide was to watch Fawcett do it, and we were dazzled to see how he could start at any point on the figure and complete the contours in perfect proportion and perspective. It was as if he had a Ballopticon [mechanical drawing aid] in his brain!" Reed concluded in *The Illustrator in America* that Fawcett had succeeded in achieving preeminence through his "superb draftsmanship and mastery of composition."

In short, Fawcett placed his own powers of observation ahead of historical tradition and academic rules. Fawcett's peers seemed to agree that he made the right choice. Despite his claim that he "did not know anatomy," an entire book was dedicated to Fawcett's drawings of the human figure. And despite his rejection of the formal rules of perspective in favor of what "looked right," his art was selected by Ernest Watson to illustrate the principles of perspective in his book, *Creative Perspective for Artists and Illustrators*.

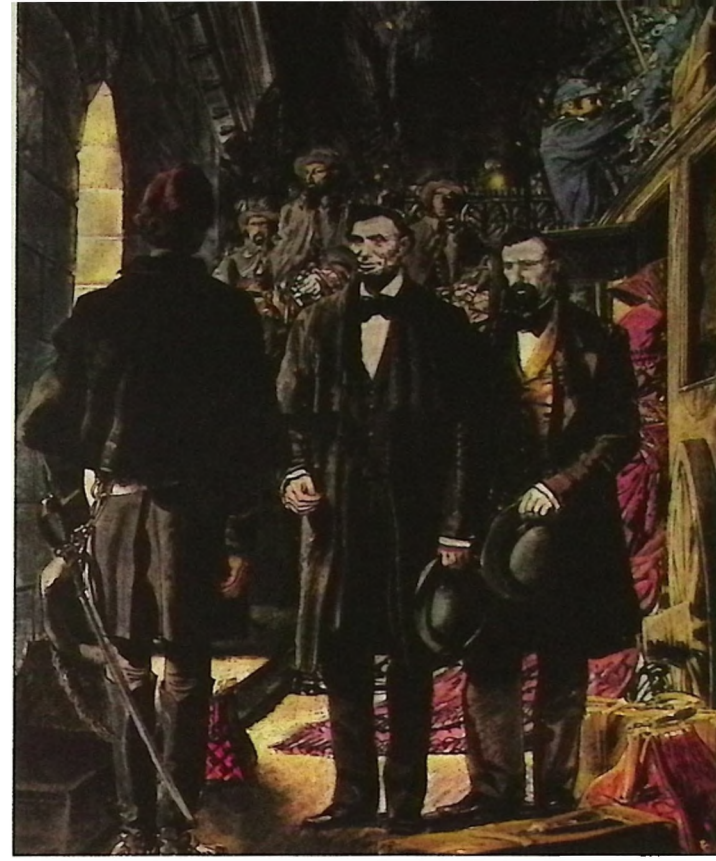
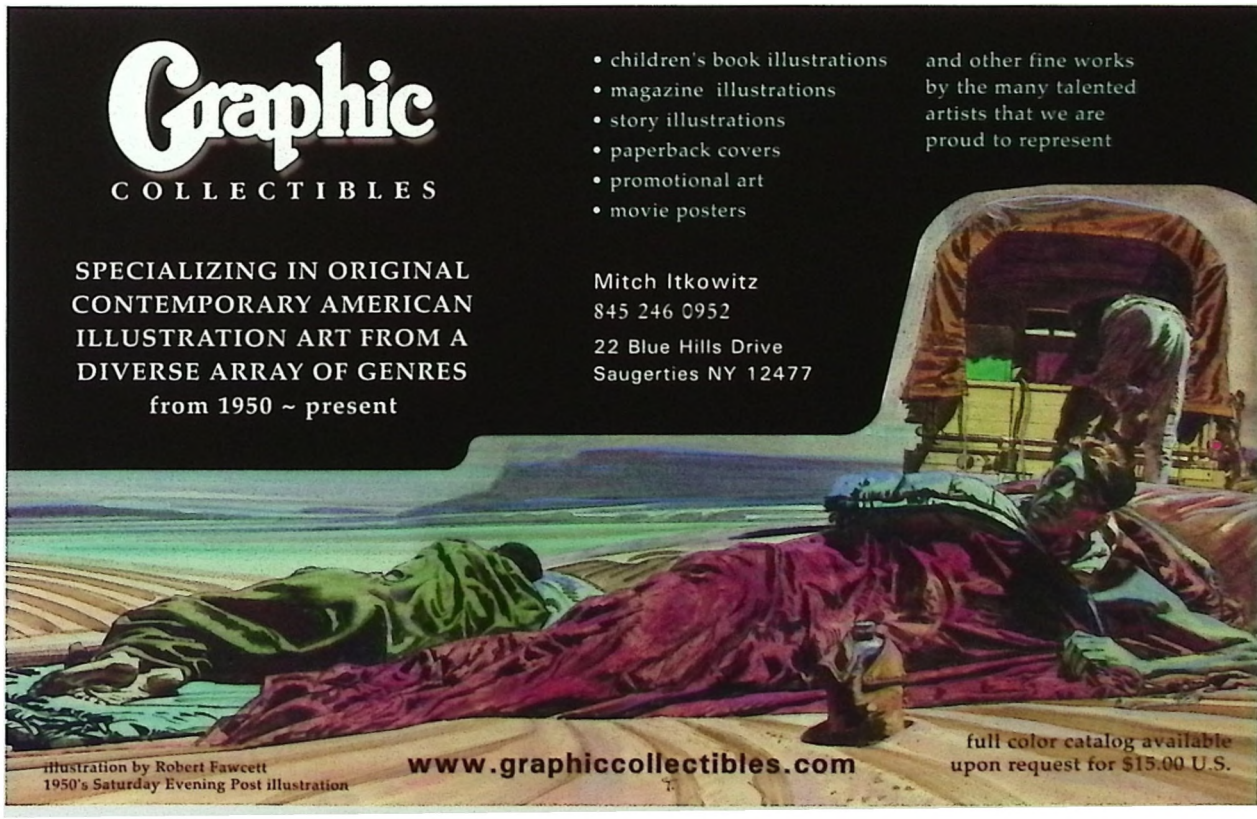


Illustration from "If the South had Won the Civil War," *Look*, November 22, 1960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THE ART IN FAWCETT'S DRAWING

We have seen that in order to create pictures that met his personal standards, Fawcett sometimes turned away profitable assignments and defied the instructions of corporate clients. He was a highly successful and opinionated artist who rejected fashionable styles that might have saved him time and made his work more popular with a mass readership. These traits make Fawcett an interesting personality in the history of illustration, but the real test of any illustrator is not their philosophy or their writings. The real test is the quality of their artwork. Measured by this standard, were Fawcett's pictures worth all the fuss?

Illustrator Mike Vosburg described Fawcett's strengths this way: "He was never a painter of the stature of Wyeth [or] Rockwell, [but] as a draftsman he was their peer, and as a designer he was on a level of his own." This seemed to be the consensus of much of the artistic audience. Fawcett's real strength was not as a painter. He was not in the same league with the great illustrative painters. In fact, he was partially color blind and had trouble distinguishing between some reds and greens. He occasionally selected colors by reading the labels on the tubes, which led to some peculiar color combinations. Fawcett had no facility with layers of colored glazes and varnishes the way that Maxfield Parrish did, nor could he match the rich palette of Norman Rockwell or N.C. Wyeth. But compare their drawings, and it is a totally different story. Here, Fawcett was the master. Maxfield Parrish's drawings seem like trite photographic tracings in the presence of Fawcett's work. Rockwell's cautious, measured drawings don't begin to match the artistic strength and vitality of Fawcett's drawings. Even illustrators renowned for their drawing skill, such as Charles Dana Gibson or Franklin Booth, have a hard time standing up to Fawcett. As Henry Pitz wrote about Fawcett, "it would be difficult to find his equal as a draftsman."

For Fawcett, drawing was at the very core of the creative process. He was fond of quoting Michelangelo's credo: "Let this be plain to all—drawing constitutes the fountainhead and substance of painting and sculpture and architecture… and is the root of all sciences. Let him who has attained the possession of this be assured that he possesses a great treasure."

Every artistic medium has its own distinctive characteristics. Drawing cannot offer the range of special effects of an oil painting or a Photoshop digital image. But for those who appreciate the bite of a line on paper, there is no art form more pure or profound than the humble drawing. Famed designer Milton Glaser put it this way: "There is no instrument more direct than a pencil and paper for the expression of ideas. Everything else that interferes with that direct relationship with the eyes, the mind, the arm, and the

Magazine illustration

hand causes a loss of fidelity, if I can use that word this way. I like the idea that this ultimate reductive simplicity is the way to elicit the most extraordinary functions of the brain." Illustrator Fred Ludekens was more laconic: "Drawing is thinking."

Fawcett, with his passion for music, often spoke of drawing in musical terms: abstract drawing "is probably as close to music as drawing can come." He viewed an artist's conceptual drawings as "simple notations of plastic linear ideas" which are "similar in purpose to the first thematic notations in the notebooks of Beethoven."

Even when he painted, Fawcett's paintings usually began as ink drawings which were then covered with colored inks or watercolor washes. "I go over the whole picture, considering it in its larger aspects, without being governed by the marks already in place. I can go over them and do, thereby reducing their visibility without eradicating or blurring them. If I had used a water soluble medium up to this stage, I could not do this and would be forced to proceed with extreme caution. Hence I would be without the freedom to improvise and design as I feel is necessary now. I begin to emphasize drama where drama is necessary, to develop tensions in the picture or to lessen them. Now I can group iso-

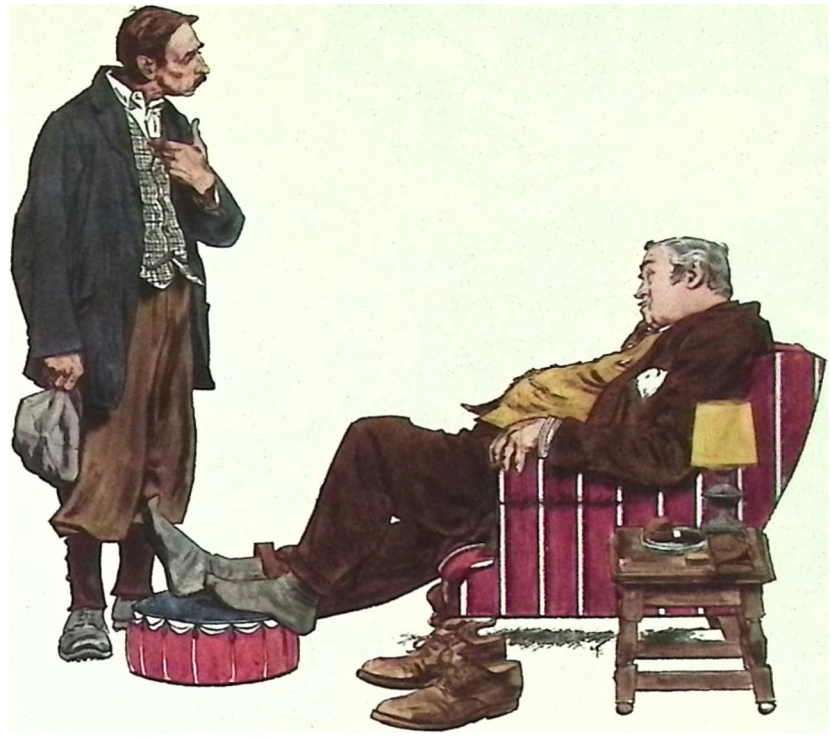

Illustration from "Pigs Have Wings," *Colliers*

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By taking a close look at Fawcett's work, we can see the building blocks that appealed so much to other artists. Fawcett combined these ingredients to make realistic, accurate illustrations, but viewed at actual size they come across more like beautifully abstract designs. Note the character in Fawcett's brush work, compared to the more mechanical cross hatching, stippling, and similar techniques so popular with many other illustrators. At this level, Fawcett's technique becomes more apparent. His imaginative use of design, the energy and intensity of his line, and his sophisticated use of tone set him apart from other illustrators. ■

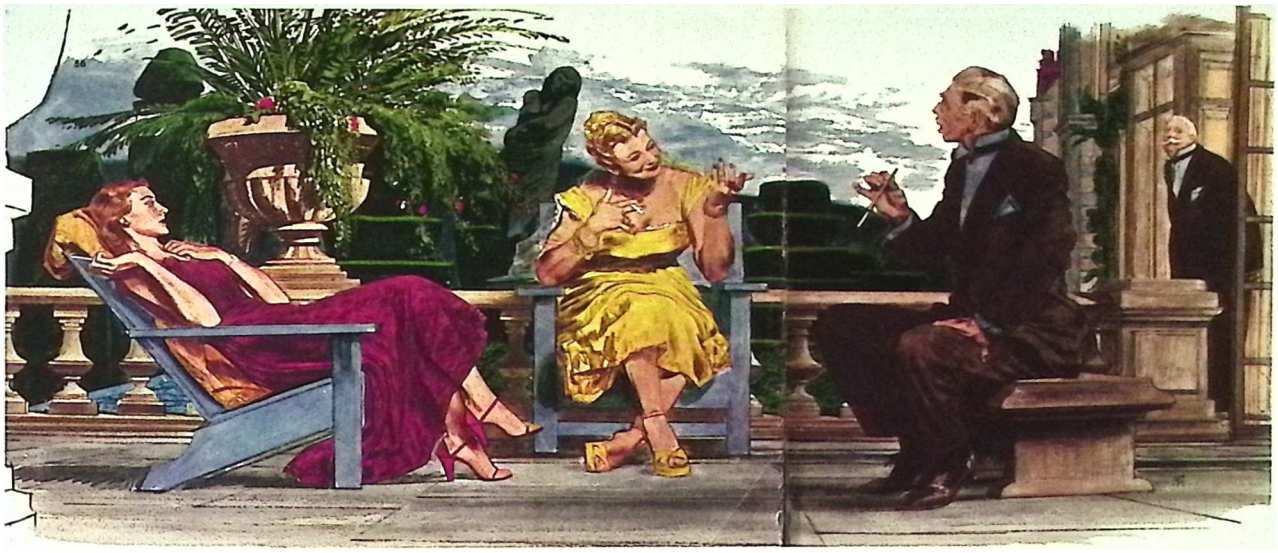

Illustration from *Colliers*

lated objects, place emphasis where it is required, and reduce minor elements to unimportance. Much of what I do at this stage cannot always be justified consciously except that it 'seemed right.'" No matter how many layers he applied, the strength of his underlying drawings often pushed through and dominated the picture.

Fawcett's illustrations were successful on several levels. At the most obvious level, Fawcett was an excellent storyteller who could effectively stage an entire picture around a raised eyebrow or a slouched posture. He researched his pictures for historical accuracy and conveyed the mood of the scene. On a deeper level, Fawcett was an accurate artist who could draw with astonishing skill and clarity. He was able to construct complex compositions and adorn them with rich detail. Accuracy was important to Fawcett when it served the picture, but he did not view mere realism as a meaning-

As The Canoe Swept By

Frank E. Schoonover
Oil on canvas; 26" x 48";1950
American Boy Magazine; 5/40

Frank E. Schoonover

THE FORELADY
Charcoal; 17" x 8"; 1903
Children of the Coal Shadow
McClure's Magazine; 2/03

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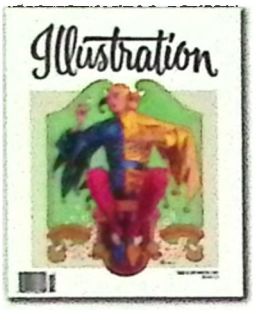

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ful creative challenge. He would deliberately distort a face or a body or the perspective for the sake of the overall picture. Because of the priority he attached to the design, Fawcett was able to resist the temptation, which had enslaved so many lesser artists, to strive for photographic likenesses. He said, "I rarely use models, because I don't believe that a high degree of lifelike accuracy is necessary or desirable.... Besides, when one invents, one is free to design, which is the important thing." This design element—what Fawcett called "the important thing"—is where Fawcett was truly judged as being "on a level of his own." His primary concern was not realistic detail so much as "the architecture of the picture, the rightness which holds things together."

Fawcett's fellow illustrators recognized that what appeared on the surface to be realistic details in his pictures proved to be strong shapes and patterns, vigorous lines, and swirling eddies of brushwork which flow unconstrained by realism. These were buried treasure in Fawcett's work, not recognized by the general public but appreciated by the trained artists in his audience.

CONCLUSION

Today, as some of the more popular illustrators of the 20th Century are rediscovered by the general public, their work is reproduced on calendars, drinking glasses, and key chains. Fawcett's art continues to appeal to a smaller, more select audience. Fawcett is still cited by illustrators and artists as a powerful influence, someone whose work they admire and learn from. Artist Alex Toth spoke for many when he described Fawcett as his "hero artist." Fawcett's work is certainly not accessible to everyone, but Fawcett seemed quite confident that he had made the right trade-offs.

The author wishes to thank Howard Munce and Walt Reed for their recollections of Robert Fawcett and their generosity with historical materials.

David Apatoff is an attorney who practices international high technology law in Washington D.C.

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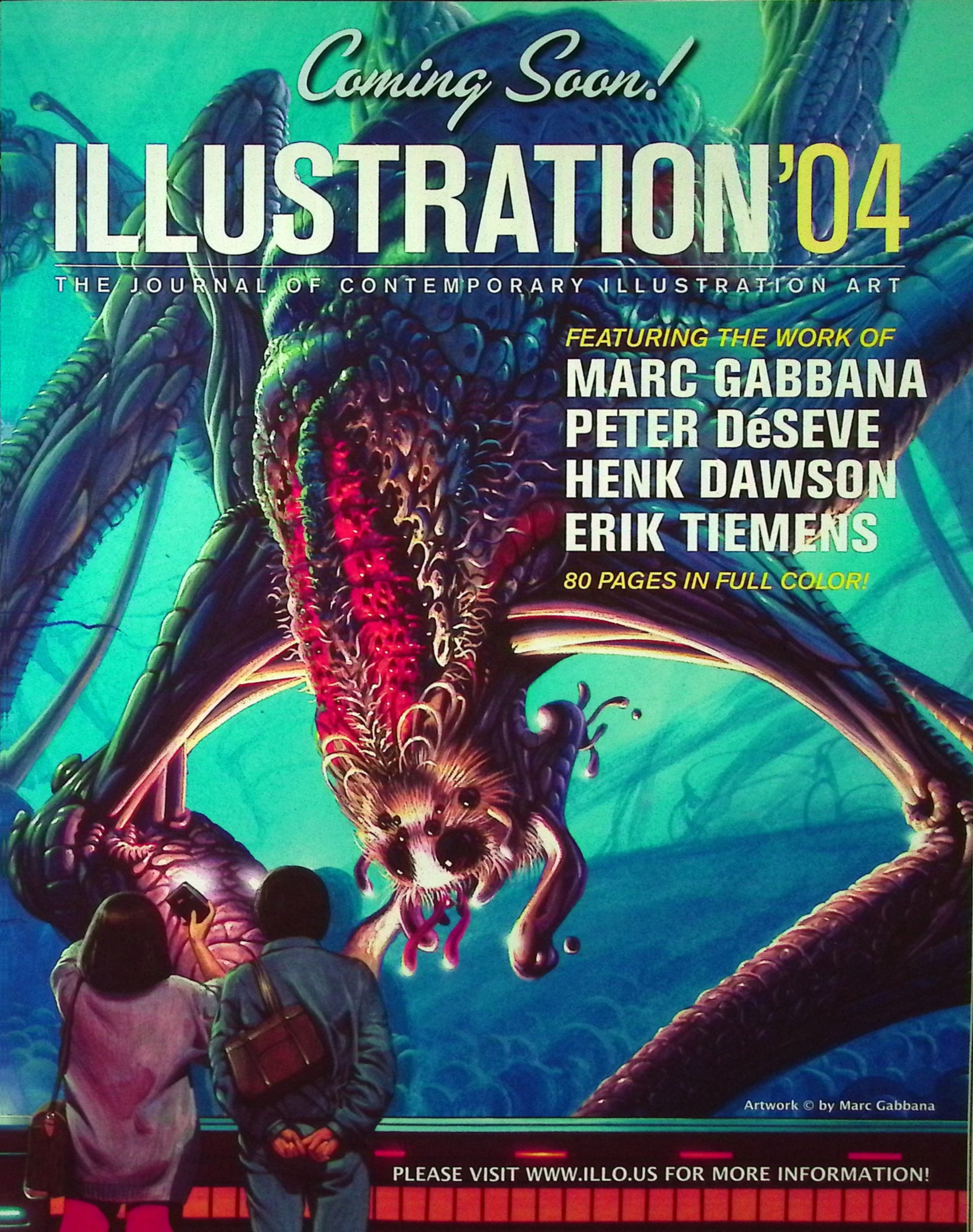
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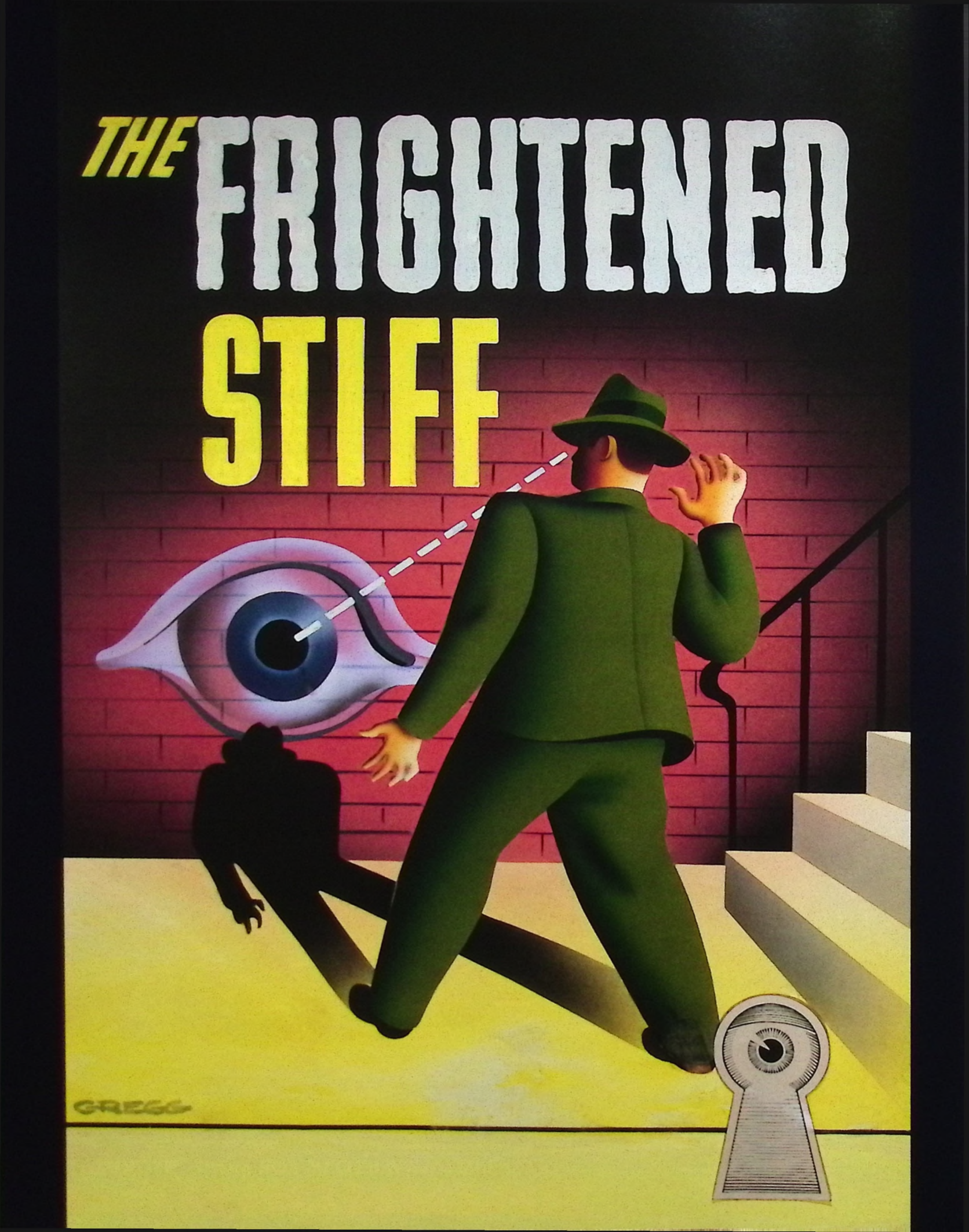

THE FRIGHTENED STIFF
GREGG

GERALD GREGG

AND THE DELL MAPBACKS

By Piet Schreuders, from information compiled by William H. Lyles

BETWEEN RACINE AND NEW YORK CITY

THE OLD DELL PAPERBACKS—highly popular since the mid-1940s, and highly collectible since the mid-1970s—have a graphic appeal unparalleled by any other paperback imprint. Each title in the series featured highly stylized and colorful airbrushed cover art, a shiny cover lamination (slightly peeling today), green edge staining, eye-in-keyhole imprints, and, most distinctive of all, crime maps on the back covers—a feature which led these books to become affectionately known as "mapbacks."

This special look and feel may be explained by a look at the history of the Dell paperbacks. The series was the brainchild of two parents, one in New York, the other in Racine, Wisconsin. Each brought his own technical know-how into the child's genes.

The books were the idea of Dell's founder, George T. Delacorte, Jr. Originally a publisher of humor, romance, and detective magazines, Dell entered the paperback business in 1942 when the American News Company, a distributing giant, encouraged Delacorte to start a line of books.

He had considered initiating a paperback line in the 1930s after seeing the European paperbacks of Tauchnitz, Albatross, and Penguin. He discussed the idea with Allen Lane of Penguin, and with publishers Richard Simon and Max Schuster, nearly reaching an agreement with the latter two in 1938 when Simon bowed out. Simon and Schuster eventually entered into a partnership with Robert De Graff to produce Pocket Books, and Delacorte joined up with a company called Western Printing and Lithographing, to mutual advantage: Dell needed paper, which Western had in 1942; and Western needed printing work, which Dell could supply. So Dell Books was born, largely the creation of George Delacorte in New York and Lloyd Smith of Western, in Racine, Wisconsin.

In effect, the staff members of Western who were concerned with the Dell account bought titles for reprinting, edited the books, provided artwork for the covers, then typeset and printed the books, which they sold to Dell under an exclusive contract, renewed yearly. Dell approved both titles and artwork and arranged merchandising of the books to retailers. Western was always much more than printers of the books, and Dell was also much more than a merchandiser.

The paperbacks prior to 1945 were largely the work of Lloyd E. Smith, who carried the title of editor-in-chief but who in fact ran a one-man publishing operation from within Western. It was Smith who designed the series, originated the back-cover maps, suggested the airbrushed covers, and thought of other special features such as character lists and "tantalizer pages" in the books' front matter. He also devised the typographic style of using SMALL CAPS on the first clause of each chapter.

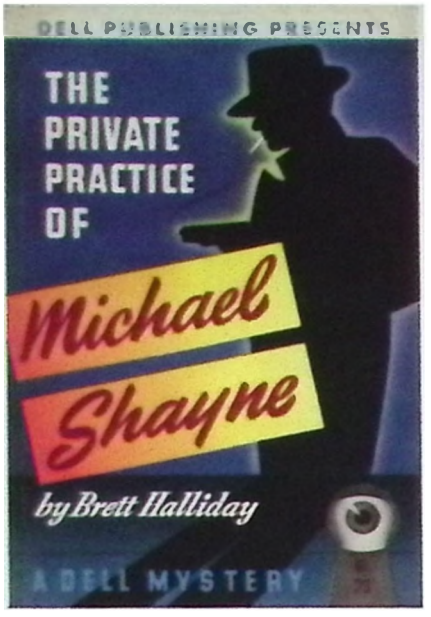
Some books were abridged drastically so as to fit Dell's page requirements. Although the front-cover blurb, "Complete With Crime Map on Back Cover," suggested that the books were complete, they rarely were. The deception was created by the lack of a comma after "complete." In 1947 the blurb duly became, "With [Crime] Map on Back Cover."

At Western, the books were edited, typeset, proofread, and printed. Typesetting—mostly in Baskerville, Caledonia, or Granjon—was done in Racine under the supervision of Edwin Bachorz. Much of the "design" of the front matter was decided by the composing room staff. There existed an in-house Dell composing style, but it was never formally printed up; it was understood. (One compositor, Ralph MacNichol, influenced the house style with his editorial judgement by removing words like "Christ," "Jesus," and "Goddamn" from each of his typesetting jobs.) After final approval of the page proofs, type was shipped to Western's plant in Poughkeepsie, New York, which handled the printing of all Dell books from 1942 to 1955.

In late 1951, the Western staff concerned with the Dell books moved to New York. In 1952 Frank E. Taylor became executive editor, and Walter Brooks art director. Brooks' influence became apparent almost immediately: he and his associate, Jeanette Cissman, aimed for a stark, clean, uncluttered, "sans-serify" look for the covers, front matter, and back covers. They also hired New York artists rather than Racine-based Western staff.

As a consequence, the Dell books have two distinct periods: (1) the Racine period, from 1942 to 1951, when Western staff edited and designed the books; and (2) the New York period, from 1952 to late 1960, when Western staff in New York edited and designed the books.

◀ Original illustration for *The Frightened Stiff*, Dell 56. Gouache, 9 x 13 inches



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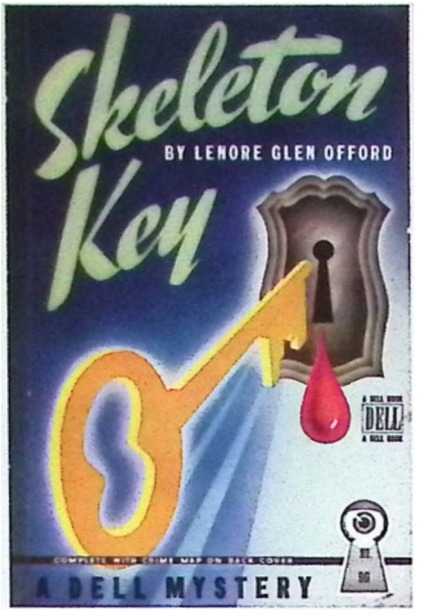

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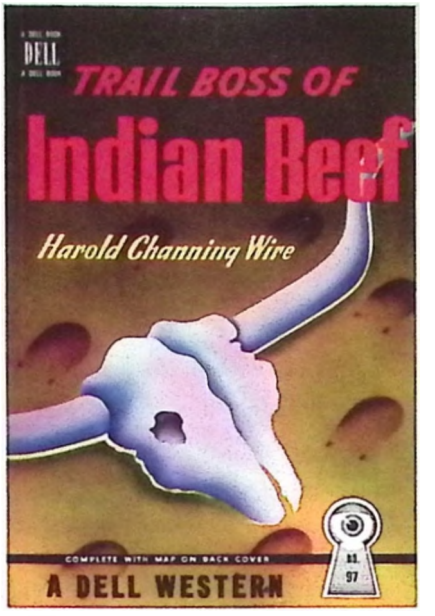

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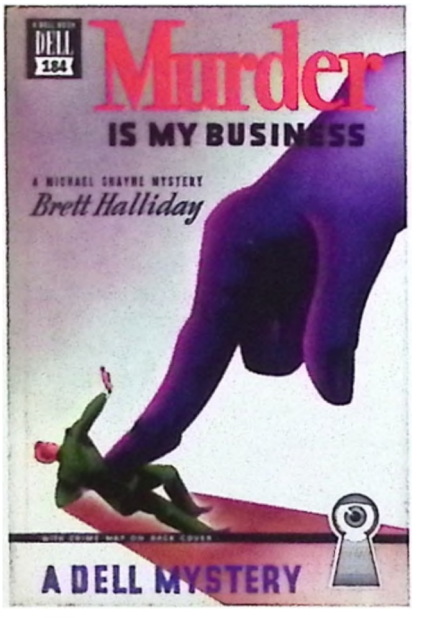

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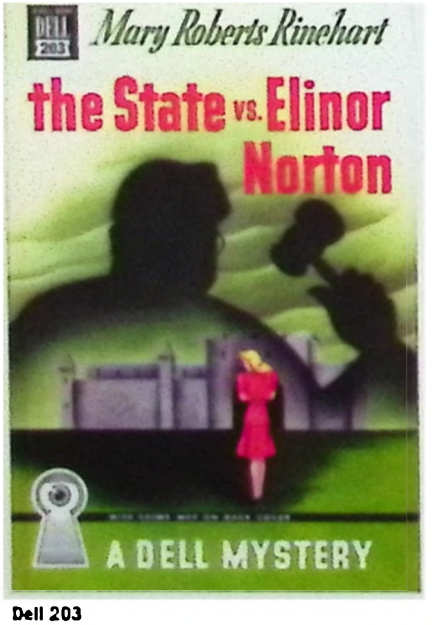

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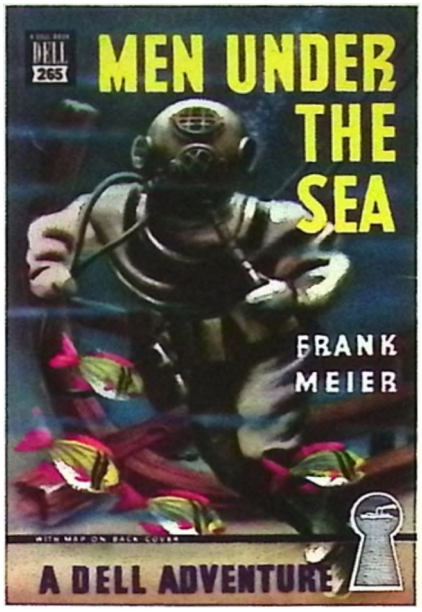

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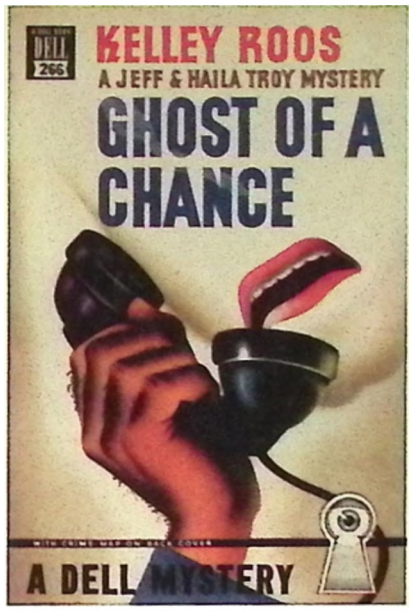

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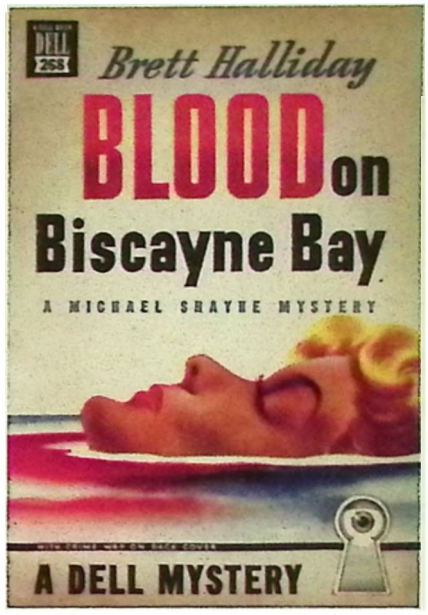

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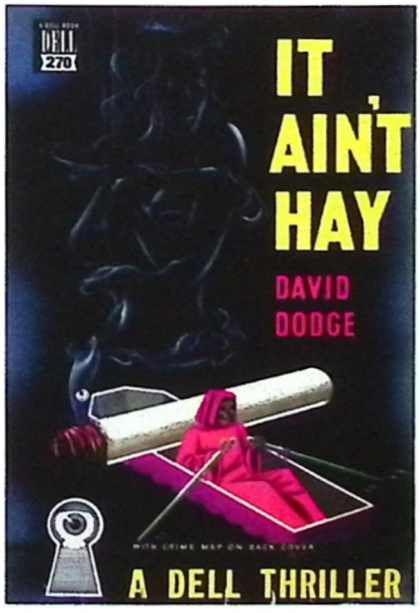

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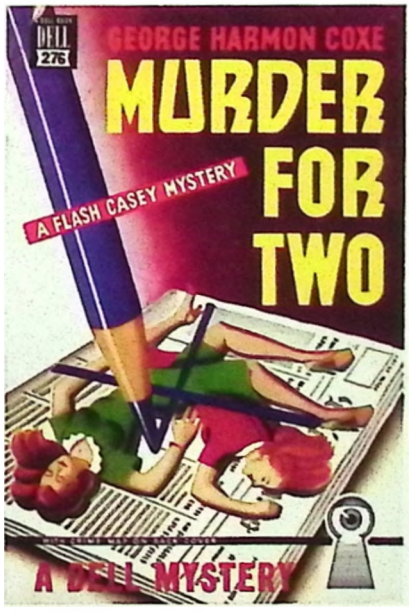

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GRAPHIC DESIGN AND STYLIZED REALISM

Gerald B. Gregg

The early Dell covers were planned by Western's creative department in Racine in or before August 1942. One of the most productive of Dell's cover artists was Gerald B. Gregg (1907–1985), who painted the covers of 212 Dell books from #4 (1943) to #459 (1950). He also drew some of the back cover maps: for #26, #32, and #34. Born January 25, 1907, in Lamar, Colorado, Gregg attended Racine High School in Wisconsin until 1925, when he won second prize in a poster designing contest and was advised to go to art school. He graduated from the Layton School of Art in Milwaukee in 1928, but found it difficult to get work at that time.

He began accepting freelance assignments, including several from the Western Printing and Lithographing Company in Racine. In 1935, when one of Western's staff artists took a temporary leave of absence, Gregg was hired as his replacement. Russell Stone, Western's art director, liked Gregg's work and offered him a regular position. He was offered the job of lithographer, because of his eye for color, but Gregg disliked the idea of being unionized and felt he could be a better finish artist.

Plans for the first Dell covers began in Racine's creative department on or before August 1942. Gregg remembered those days in correspondence with William H. Lyles in the early 1980s:

> Mr. William Strohmer was the art director and Mr. George Frederiksen was his assistant. It was decided that to make the books more outstanding, a "design" approach would be used instead of the usual illustrative style, and that full color airbrush technique would be the finished medium.
>
> Bill and George did all the layouts (or designing) in comprehensive pastel on tissue. These were turned over to me (after an o.k. by Dell), for full color airbrush production paintings

A DELL BOOK
DELL

COLD STEAL

A LEONIDAS WITHERALL STORY

GREGG

COMPLETE WITH CRIME MAP ON BACK COVER

A DELL MYSTERY

done double size. In the few instances where brush painting would be more suitable to the subject, Bill Strohmer or George Frederiksen did the finished art also.

I followed Bill and George's layouts closely. The use of airbrush in color was unusual then and very rare now. But for a period it was a very popular style. The airbrush is used primarily to retouch photos in black and white. So its use for color painting was unique. I found there was very little published material to help meet the problems in turning the airbrush to color work, so I had to improvise a lot.

Considerable interest developed in our work and it was decided to make a color movie of the techniques I used. The late Robert Bezucha did the photography using an Eastman 16mm movie camera and telephoto lens for super close-ups. The movie follows my creation of one Dell cover from Frederiksen's designing of the layout to my doing the finish, from making the "frisket" right along through every step to the final touch-up. This film was turned over to Western's Training Institute, headed by Mr. Lawrence Brehm, and soon went out on loan to scores of organizations—such as technical institutes, art schools and airbrush companies all over the country. I heard it was even seen in Canada.

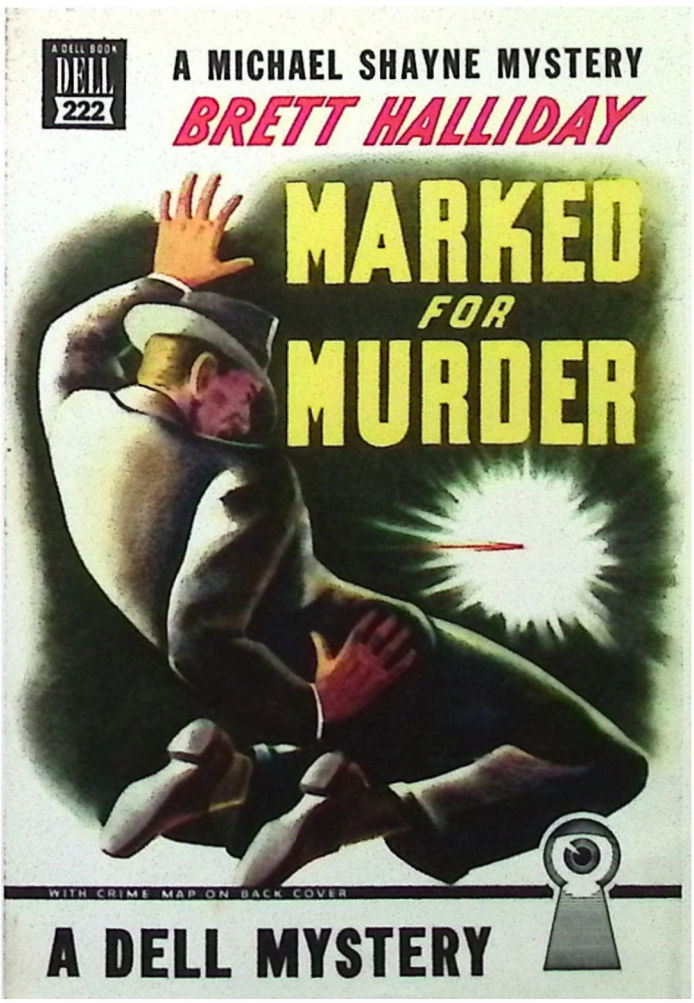
Regretfully, this film has disappeared—may have been "double-loaned" without the knowledge of Western.

(The film Gregg mentions was made silent, with subtitles.)

Bernard Salbreiter (sitting) with Gerald Gregg

His extraordinary technique with the airbrush was one of the ingredients that made the Dell covers of the 1940s unique, and for a time he was the only artist at Western who would use the apparatus. He regularly employed a variety of innovative, time-saving techniques to achieve different effects in his paintings. For his cover of *Half Angel* (#118), Gregg pasted a paper doily onto the bottom of the painting. For *Cold Steal* (#142) Gregg formed surgical gauze into a lip-shaped stencil, through which he blew red watercolor onto the cover. He described his style as a combination of graphic design and stylized realism. In addition to his airbrush work, he also produced covers in oils and watercolors, pen-and-ink, and photography. Staff artist Bernard Salbreiter provided most of the hand-lettering seen on the covers, often composed directly on the painted artwork; in some cases, Gregg would do the lettering himself.

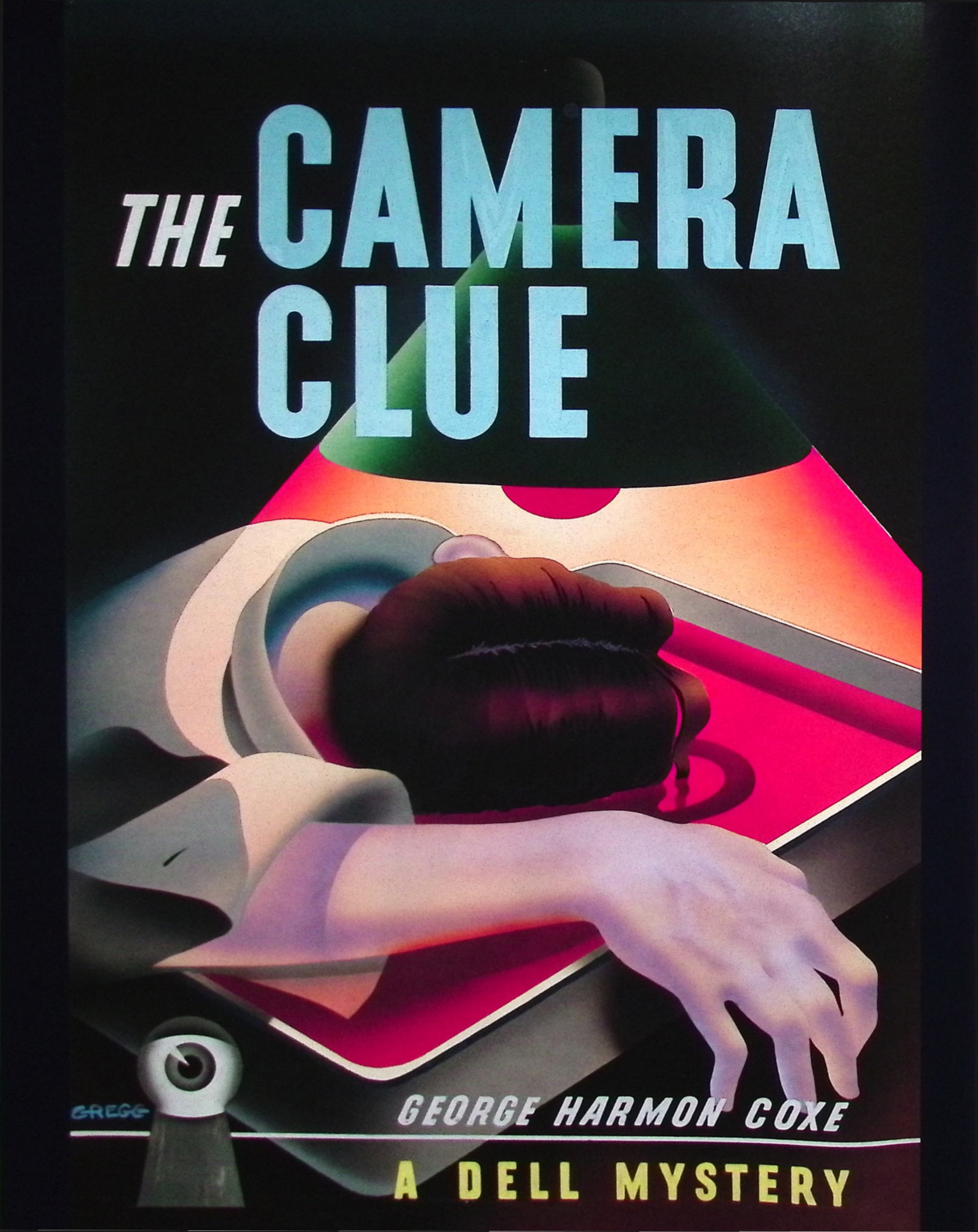
Gregg often used Western's secretaries and stenographers as models for the beautiful women on his covers, but many of the other figures on his covers were drawn from his imagination. As



Dell 222

Original illustration for *Armchair in Hell*, Dell 316. Gouache, 9 x 13 inches

◀ Original illustration for *Cold Steal*, Dell 142. Gouache, 9 x 13 inches


THE CAMERA CLUE
GREGG
GEORGE HARMON COXE
A DELL MYSTERY

Artists at Western's Creative Department, January, 1943. LEFT to RIGHT: Art Director William Strohmer, Assistant Art Director George A. Frederiksen, lettering specialist Bernard Salbreiter, airbrush artist Gerald Gregg, artist William Kaiser, artist Ben Hallam. From *Western at War* [1943]

he wrote in a letter dated June 18, 1981: "About the man's figure in *The Camera Clue* [#27], I noodled that up without a model. That's where my three years of life drawing paid off. I did use my left hand and a mirror to draw the hand with the veins."

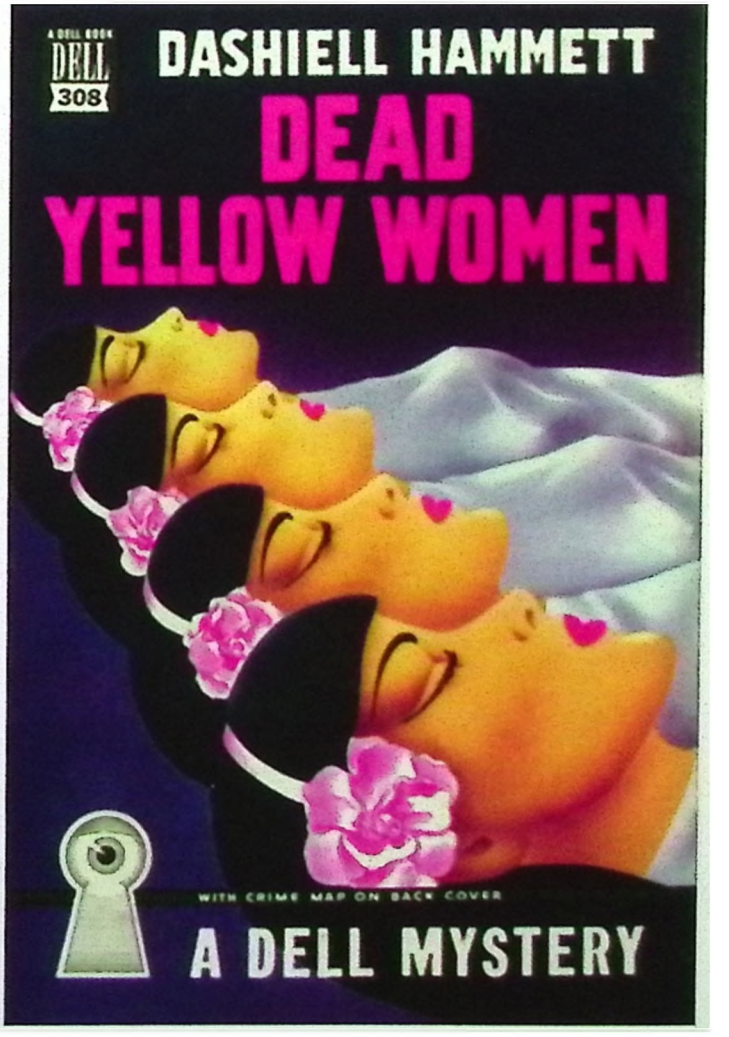
He would typically average three to five days on each Dell cover, and Gregg's wife, Nell, remembered that he often worked so hard on the artwork that he forgot quitting time at the abandoned shirt factory (Signal Shirt Company) where the art department was temporarily located in the 1940s. Such "overtime" presented a problem because of the tight security at Western during World War II: in addition to using maps on the Dell books, Western prepared many maps used by the Armed Services—maps used for bombing runs over Germany, for example.

Of the 212 covers he produced for Western, Gregg saved only 16 originals for himself. In the early '80s he sold most of these paintings for $200 to $300 each, saving only a few for sentimental reasons. One of the covers he saved was his last cover for Dell, *Dead Yellow Women* (#308), published in September 1949. The other was *The Dark Device* (#302). The rest of the original Dell cover art was stored at the Racine facility until 1976, when most of it was either thrown away or given to Western employees who wanted it. Out of the thousands of Dell covers, only a small handful survive today.

Gregg continued to work for Western, but he did no Dell covers after 1950. He devised the mechanicals for the more difficult "Pop-Up" Whitman books, continued work on books that tied in with Warner Bros. and Disney, and produced interior drawings for the Little Golden Books series. He pursued his interest in photography, and he continued to paint for his own amusement and on commission until his death in 1985.

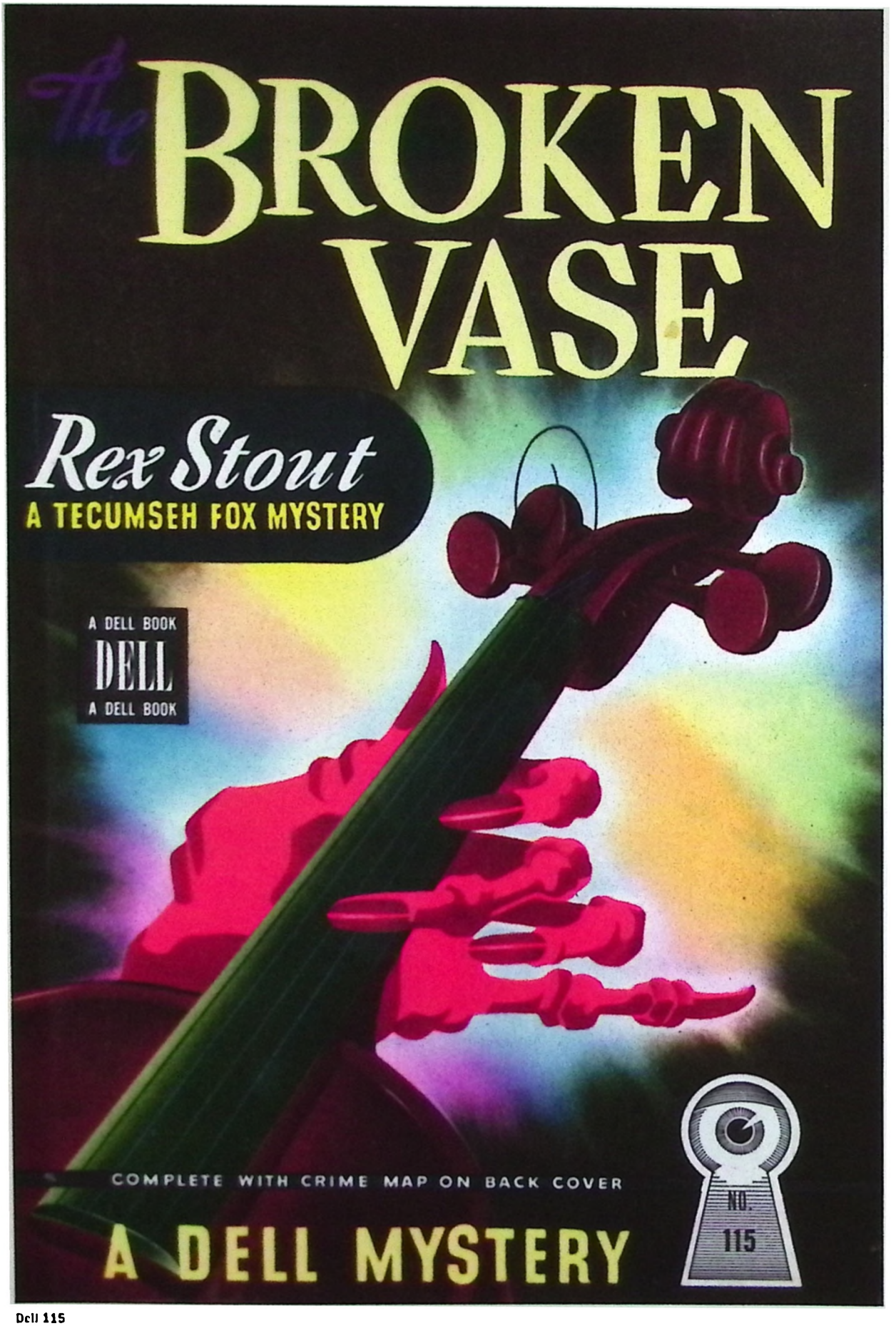
Four of the original Gerald Gregg paintings in this article were first seen in an exhibition of paperback book cover art which took place in the Gemeentemuseum in The Hague, the Netherlands, from February 14 to April 21, 1981.

Dell 302



Dell 308

Original illustration for *The Camera Clue*, Dell 27. Gouache on board, 9 x 13 inches



Dell 115

62 Illustration

OTHER DELL ARTISTS

As art director for Western Printing and Lithographing, German-born William Strohmer (1903–1980) was responsible for the layout of many covers produced from 1942 to 1951. He also did finished art for eighteen Dell covers, including the one for #31, *Death in the Library* (March 1943.) Strohmer's assistant, George A. Frederiksen, born in Copenhagen, was also responsible for many covers produced from 1942 to 1951. In all, he did the finished art for about thirty covers.

Salbreiter's free style of handlettering is reminiscent of American advertising art of the 1920s and '30s, ranking with the best of the lettering of movie posters, book jackets, and newspaper ads of the period. It can especially be enjoyed on the spines of the early Dells when the books are lined up on a shelf.

Freelance artists were used for the Dell covers before the "New York period." One of them was Earl Sherwan, who painted 18 covers. Others included Bob Meyers, W. G. Jacobson, Victor Kalin, Van Kaufman, Louis Glanzman, William Shoyer, Harry Bennett, and Ray Johnson.

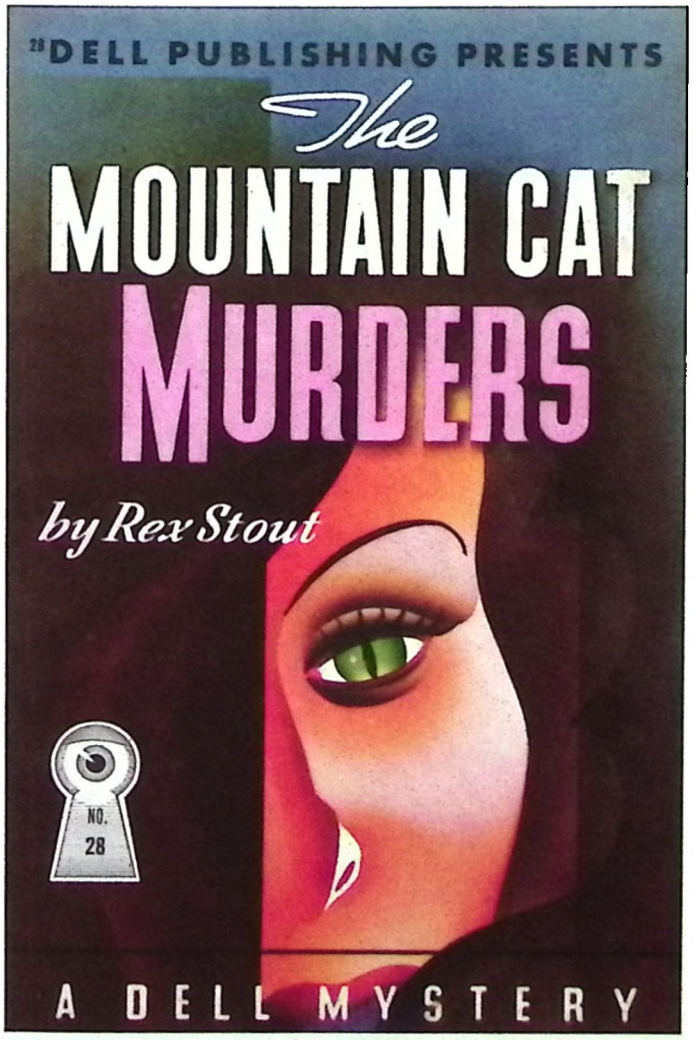
The cover paintings of Robert Stanley were a major ingredient of the Dell "look" of the 1950s. His first Dell cover was for #335 (September 1949), his last #B209 (August 1961); in between lie approximately 240 cover paintings. He portrayed most of the men on his covers after himself: he posed as Sam Spade, Mike Shayne, Kent Murdock, John Marshall—even Hercule Poirot and Zorro. Stanley's "self portrait" as Mike Shayne adorned most of the Dell Mike Shayne titles from #958 onward, even the ones for which Robert McGinnis painted the covers. Most of Stanley's women are actually portraits of his wife, Rhoda Stanley Rozenzweig; these alluring, often smiling females are clearly recognizable on *The Uncomplaining Corpses* (#386), *The Demon Caravan* (#501), *Fools Die on Friday* (#542), and scores of others. Stanley's father and daughter also modeled for him from time to time.

One of the strangest of all Dell covers is the one for *The Boomerang Clue* (#664), painted by art director Fernando Texidor in 1953 (it is his only Dell cover.) It suggests a Dali-esque landscape, a nod to "fine art" so common in American advertising during the '30s and '40s. Dell historian William H. Lyles pointed out that "although Texidor accurately places the character Bobby in a chauffeur's uniform, the woman, Moira, should not faint, no tree exists in the area, and Bobby should have a moustache. What Texidor had in mind is inexplicable." So much for modern art.

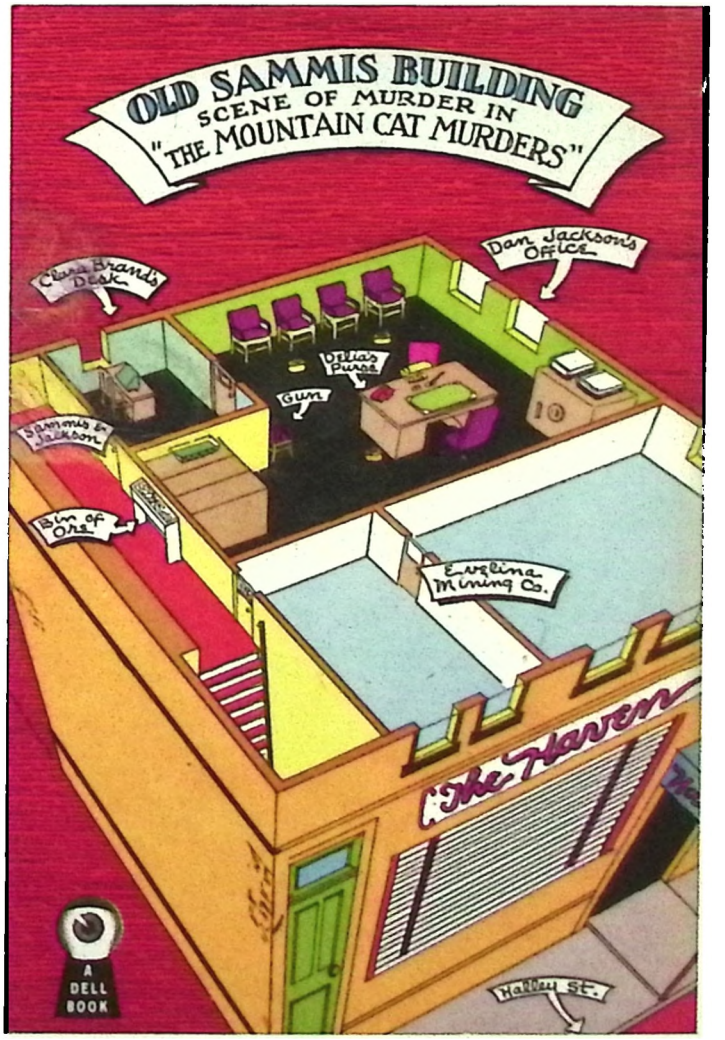
COMPLETE WITH CRIME MAP

Lloyd Smith's design philosophy was simple—to fill up all the spaces on and in the books. Character lists and other features were crowded into the front pages, blurbs were placed on top of the title pages, back pages were filled with advertisements, and back covers with maps. These "Scenes of the Mystery," "Scenes of the Crime," or "Scenes of the Murder[s]" derive directly from police sketches and photographs to aid criminal investigations.

Although Bantam Books had experimented with tasteful end-



Dell 28



Dell 28 (back cover)

papers in 1946 (often illustrated with maps), only Dell books used maps as a standard feature for a considerable period, 1942 to 1951. The Dell maps immediately became popular with readers when first introduced with *Four Frightened Women* (#5.)

The maps were produced independently of other artwork. Editors Allan Barnard and Don Ward noted scenes in the books that would be appropriate for a map. In many cases, proofreaders, freelancers, secretarial staff, and schoolteachers (during summer months) helped as well. Most of these briefings were passed on to the map specialist.

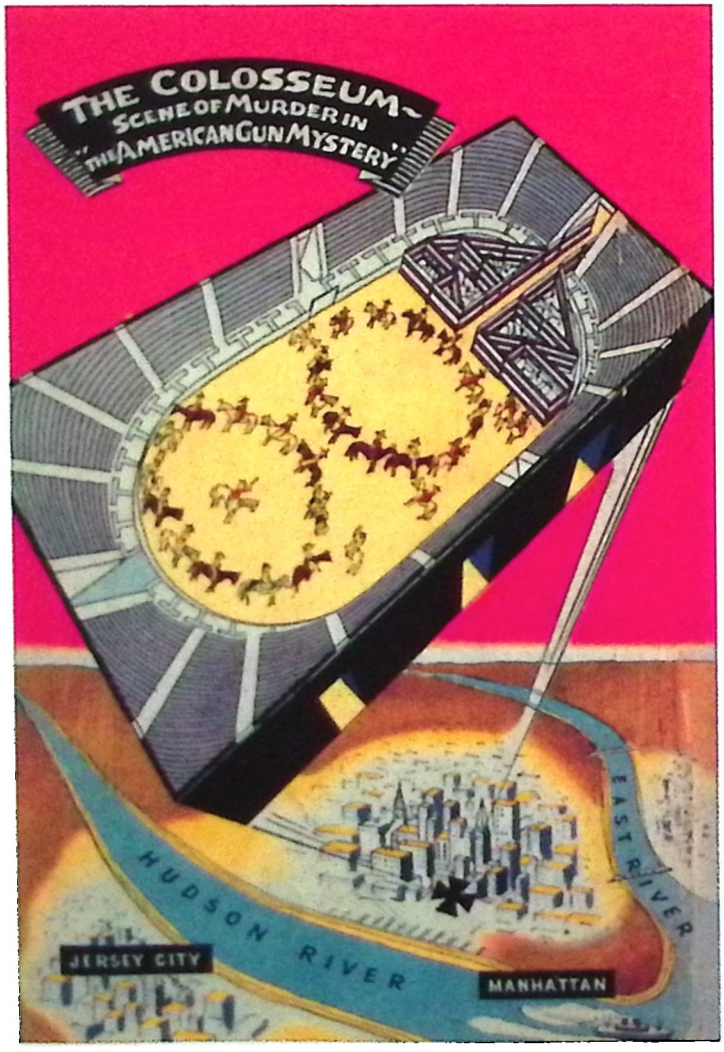
For years, collectors of Dell "mapbacks" have speculated as to the identity of the artist responsible for Dell's intricate crime maps. While front cover artists were often credited on the title pages, map artists never were. The answer to the mystery was found by researcher William Lyles by studying the royalty cards at Western's Creative Center in Racine. These records, handwritten by Lloyd Smith, Lou Nielsen, and Isis Stass, specify 92 titles issued between 1942 and December 1947 for which Ruth Belew drew the maps, crediting her with an additional 58 maps thereafter, with no titles specified. The last map specifically credited to Belew is #482, *Women Must Weep* (1951). Records or no records, it is likely that Ruth Belew was responsible for most of the back covers from #4 to #605.

Except that she was "a Chicago artist," no personal details about Ruth Belew are known. She would prepare line drawings at twice the actual size, in black ink on white cardboard, complete with banners and lettering, and would send these, four to six at a time, to Western for approval. The maps were checked against the text by editor James E. Hawkins. He would note errors of topography using a file of ESSO road and city maps (which were conveniently also printed by Western). Corrections were usually handled in-house by Western's art department. The lettering was touched up by artists such as Robert Kissner, while others (including Gerald Gregg and apprentice Gerald Poplawski) prepared color sketches of the maps: pastel tints on transparencies placed over the Belew originals. A litho artist prepared four-color separation sheets based on these sketches. (It is obvious that the colors were entirely the art department's invention—they rarely match the ones mentioned by the authors.)

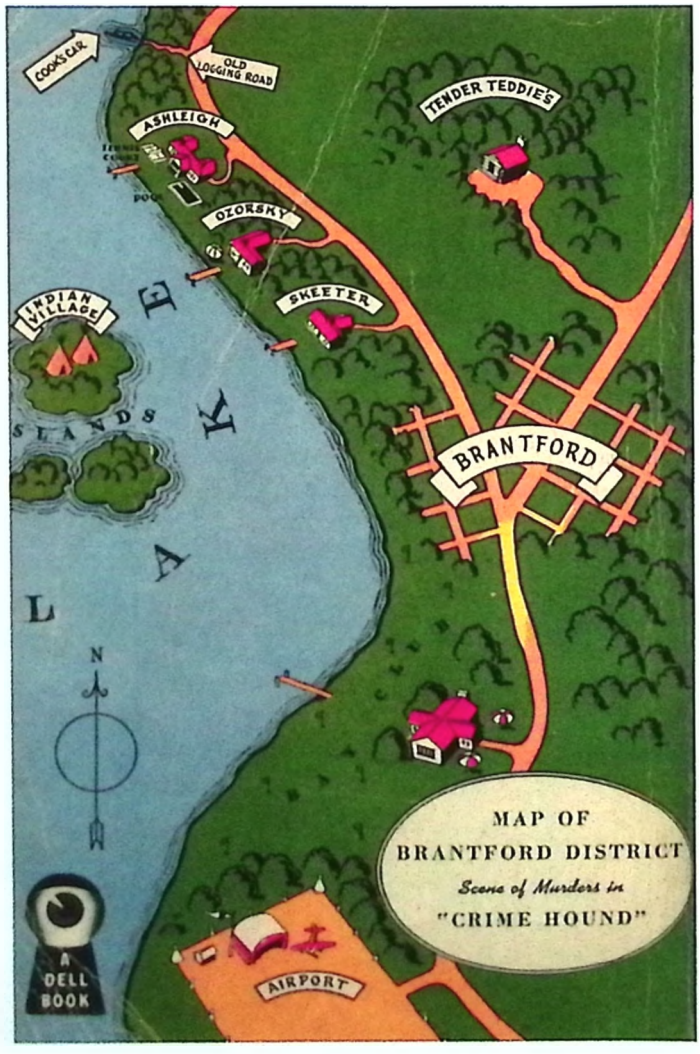
One of the least useful Dell maps is the one of Chicago on #141, *The Swift Hour*. Readers of the novel will search in vain for the specific places Ruth Belew illustrates in her map. As a native of Chicago, the artist may have been carried away in her execution.

When Walter Brooks became Dell's art director in 1952, he drew many of the "mapbacks" himself in a hip, modernist style. (See *The Boomerang Clue*, #664.)

As the location of scores of mysteries, Manhattan (New York City) appears on several "mapbacks"—86 all told. Interesting and useful crime maps of the San Francisco area appear on most "Continental Op" and "Sam Spade" novels by Dashiell Hammett, an author whose work is full of quite specific references to street locations. The map on *Dead Yellow Women* (#308) uses separate color-



Dell 4 (back cover)



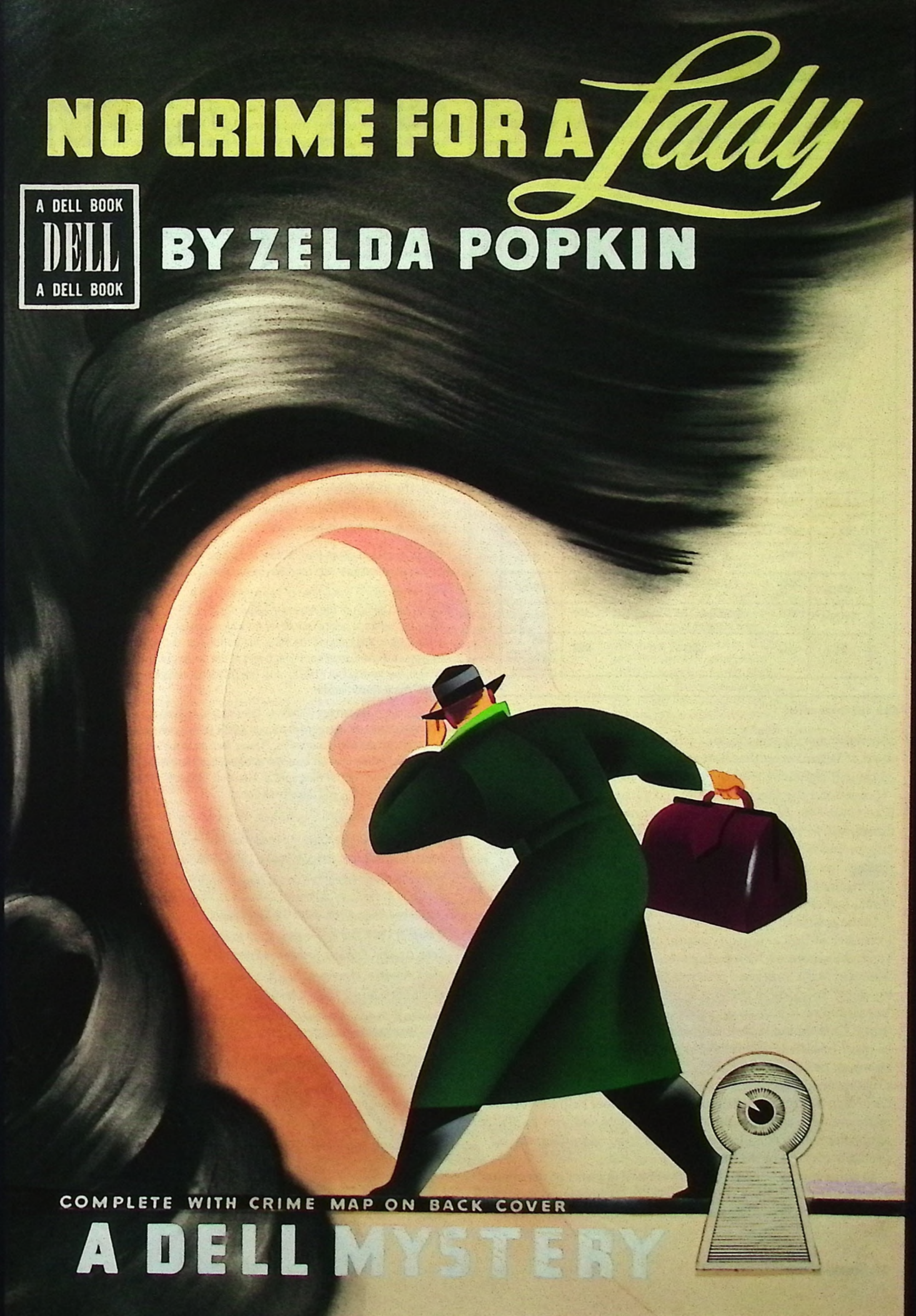
Dell 34 (back cover.) Map by Gerald Gregg

Original illustration for *No Crime for a Lady*, Dell 94. Gouache, 9 x 13 inches

NO CRIME FOR A *Lady*

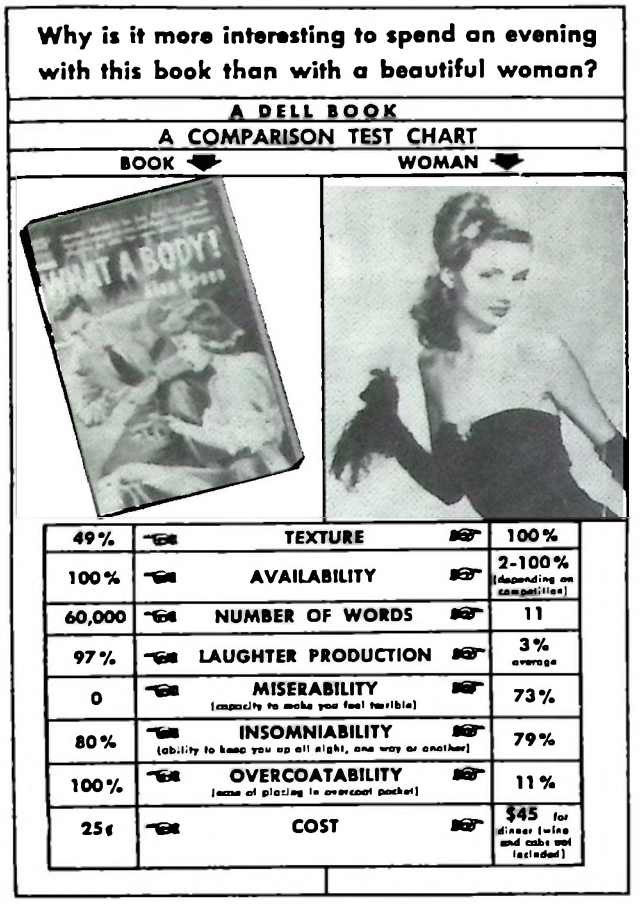
A DELL BOOK
DELL
A DELL BOOK

BY ZELDA POPKIN



COMPLETE WITH CRIME MAP ON BACK COVER

A DELL MYSTERY



Dell 483 (back cover)

coded numbering systems for each of its six stories. The fictitious town of Izzard, from the short story "Nightmare Town," is illustrated quite imaginatively on the back cover of *Nightmare Town* (#379.)

Sometimes the maps were only decorative, but in cases such as *Eisenhower Was My Boss* (#286), the account of Eisenhower's travels during World War II would be hard to follow without the map of Europe and North Africa. Three Dell maps show extraterrestrial regions: the visible side of the moon (#201, *The First Men in the Moon*), the planet Mars (#305, *Invasion from Mars*), and even Hell (#415, *Ladies in Hades.*)

In the course of preparing his books on Dell, Lyles wrote to a number of Dell authors to comment on the maps. Lawrence Treat, the author of "Q" *as in Quicksand* (#301) commented that "Gobelin Main Street had concrete buildings—hardly such, in the map." Speaking of the Dell maps in general, Treat said they "seemed to have little to do with the lived-in places I tried to write about. Gobelin was a New England community with charm, and its plant breathed of activity and movement. These maps are stark." However, he added, "A publisher's job is to sell books, and if these maps helped, then why should I comment?" Jack Iams, author of *Girl Meets Body* (#384), said of its map, "It does help the reader relate events to setting, and does so accurately and with a sense of atmosphere. As a combination of decoration and usefulness, it's probably the best of the lot."

In some rare cases, Dell back covers lack any sort of decoration. The first four Dell books (and the twelfth) simply announce the new paperback line. (The fourth title was reissued with a map.) Cartoons appear on the early joke books, crossword puzzles on the puzzle books, a balance sheet on *Dividend on Death* (#617), and war bonds advertisements on *I Was a Nazi Flier* (#21), *The Raft* (#26), and *This Time for Keeps* (#32). A series of drawings illustrated a chapter in *How to Pick a Mate* (#224), and portraits of characters appear on *Message from a Stranger* (#515) and *Wait for the Dawn* (#544.) The most unusual Dell back cover appears on *What a Body!* (#483)—a "chart" which explains why the customer (presumably male) should buy the book rather than spend an evening with a beautiful woman!

• • • •

The earlier Dell covers, on the whole, represent much of the best in paperback art, even of commercial art of the period, although the covers do not typify the art of the periods. While Stanley's paintings are imitative to an extent, Gregg's airbrushes and McGinnis' portraits are essentially inventive. Color airbrushing became truly fashionable only in the 1970s for record album covers, although H.L. Hoffman had used the process for many of the early Popular Library paperbacks. And McGinnis' paintings initiated a style much imitated by later illustrators. The trend was from the innocence of the "design" covers to the more sophisticated illustration approach. Taken together as an entire collection, the Dell covers produced between 1942 and 1962 stand as a singular achievement, unsurpassed in variety. In a sense, they approximate André Malraux's "museum without walls."

Special thanks to Glenn Bray, Jeffery H. Jacobs, M. Todd Hignite and Michael Peggs for the use of original artwork, information and book covers from their collections.

Piet Schreuders is the author of Paperbacks, U.S.A., *the first major examination of the art and design of the American paperback. In 1981, he was the curator of a major exhibition of paperback cover art which took place at the Gemeentemuseum in The Hague, the Netherlands. He is the editor and designer of two popular Dutch magazines,* Furore *and* Poezenkrant, *and is the author of* The Beatles' London *(1994),* Lay In–Lay Out *(1997), and* The Dell Mapbacks *(1997), the book upon which this article is based.*

The writer and researcher William H. Lyles (1946-1996) is known as the world's foremost expert on Dell paperbacks. In 1983, after seven years of research, his history of the Dell paperbacks, Putting Dell on the Map, *was published by Greenwood Press. He also wrote an annotated bibliography on Mary Shelley (1975), and articles for* Biographical Memoirs, Modern Language Notes, Paperback Quarterly, *and* Paperback Forum.

ESSENTIAL READING

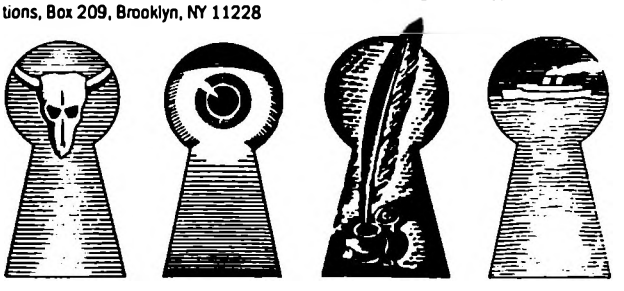
Thomas L. Bonn, *UnderCover: An Illustrated History of American Mass Market Paperbacks.* New York, etc.: Penguin Books, 1982. ISBN 0-140-06071-5

William H. Lyles, *Putting Dell on the Map: A History of the Dell Paperbacks* (Contributions to the Study of Popular Culture #5). Westport, Conn./London, England: Greenwood Press, 1983. ISBN 0-313-23667-4

William H. Lyles, *Dell Paperbacks, 1942 to Mid-1962: A Catalog-Index.* Westport, Conn./London, England: Greenwood Press, 1983. ISBN 0-313-23668-2

Piet Schreuders, *Paperbacks, U.S.A.: A Graphic History, 1939–1959.* San Diego: Blue Dolphin Books, 1981. ISBN 0-907-08018-9

Paperback Parade. Gary Lovisi's bi-monthly collector's magazine. Gryphon Publications, Box 209, Brooklyn, NY 11228



DELL PAPERBACK COVERS BY GERALD B. GREGG

4 *The American Gun Mystery* by Ellery Queen (RP: 1946)
5 *Four Frightened Women* by George Harmon Coxe
6 *Ill Met By Moonlight* by Leslie Ford
7 *See You at the Morgue* by Lawrence G. Blochman
10 *The Lone Wolf* by Louis Joseph Vance
11 *Hearses Don't Hurry* by Stephen Ransome
13 *Death Wears a White Gardenia* by Zelda Popkin
15 *The Golden Swan Murder* by Dorothy Cameron Disney
16 *The Unicorn Murders* by Carter Dickson
17 *The Dead Can Tell* by Helen Reilly
18 *The Puzzle of the Silver Persian* by Stuart Palmer
19 *Death Over Sunday* by James Francis Bonnell
20 *Tambay Gold* by Samuel Hopkins Adams
21 *I Was a Nazi Flyer* by Gottfried Leske
22 *Holiday Homicide* by Rufus King
24 *The Phantom of the Opera* by Gaston Leroux
25 Speak No Evil by Mignon G. Eberhart
26 *The Raft, the True and Thrilling Story of Thirty-Four Days at Sea on a Rubber Raft* by Robert Trumbull. Back cover by Gerald Gregg. FC: George A. Frederiksen
27 *The Camera Clue* by George Harmon Coxe
28 *The Mountain Cat Murders* by Rex Stout
29 *Curtains for the Copper* by Thomas Polsky
30 *Memo to a Finng Squad* by Frederick Hazlitt Brennan
32 *This Time for Keeps* by John MacCormac
33 *Dance of Death* by Helen McCloy
34 *Crime Hound* by Mary Semple Scott
35 *The Cat Saw Murder* by D. B. Olsen
36 *The Hammersmith Murders* by David Frome
38 *Liberty Laughs* compiled by Frances Cavanah and Ruth Cromer Weir
39 *Murder Challenges Valcour in the Lesser Antilles Case* by Rufus King
40 *The Case of Jennie Brice* by Mary Roberts Rinehart
42 *Murders at Scandal House* by Peter Hunt
43 *Midnight Sailing* by Lawrence G. Blochman
44 *Reply Paid* by H. F. Heard
45 *Too Many Cooks* by Rex Stout
46 *The Boomerang Clue* by Agatha Christie
47 *Keeper of the Keys* by Earl Derr Biggers
48 *The Cross-Eyed Bear Murders* by Baynard H. Kendrick
49 *The Feathered Serpent* by Edgar Wallace
50 *The Iron Spiders Murders* by Baynard H. Kendrick FC: some work by Byron Gere
52 *The Body That Wasn't Uncle* by George Worthing Yates
53 *Blood Money* by Dashiell Hammett
54 *Harvard Has a Homicide* by Timothy Fuller
56 *The Frightened Stiff* by Kelley Roos
57 *The Window at the White Cat* by Mary Roberts Rinehart
58 *Murder for the Asking* by George Harmon Coxe
59 *Turn on the Heat* by A. A. Fair
60 *Thirteen at Dinner* by Agatha Christie
61 *The Clue of the Judas Tree* by Leslie Ford
62 *Strawstack Murders* by Dorothy Cameron Disney
63 *Mourned on Sunday* by Helen Reilly
65 *Scotland Yard/The Department of Queer Complaints* by Carter Dickson
66 *A Talent for Murder* by Anna Mary Wells
67 *Hidden Ways* by Frederic F. Van de Water
68 *Juliet Dies Twice* by Lange Lewis
69 *Death From a Top Hat* by Clayton Rawson
70 *The Red Bull or Some Buried Caesar* by Rex Stout
71 *Murder in the Mist* by Zelda Popkin
72 *The Man in the Moonlight* by Helen McCloy
73 *Week-End Marriage* by Faith Baldwin
74 *The Murder That Had Everything* by Hulbert Footner
75 *The Affair of the Scarlet Crab* by Clifford Knight
78 *Murder Wears a Mummer's Mask* by Brett Halliday
79 *The Hornet's Nest* by Bruno Fischer
80 *Prescription for Murder* by Hannah Lees
81 *The Glass Triangle* by George Harmon Coxe
82 *Curtains for the Editor* by Thomas Polsky
83 *With This Ring* by Mignon G. Eberhart
84 *Gold Comes in Bricks* by A. A. Fair
85 *The Savage Gentleman* by Philip Wylie
86 *The Man Who Murdered Goliath* by Geoffrey Homes
87 *Painted for the Kill* by Lucy Cores
89 *Dell Book of Jokes* by Ruth Cromer Weir and Frances Cavanah
90 *A Man Called Spade and Other Stories* by Dashiell Hammett FC: Otto Storch or Gerald Greg?
94 *No Crime for a Lady* by Zelda Popkin
95 *The Last Express* by Baynard Kendrick
96 *Skeleton Key* by Lenore Glen Offord
97 *Trail Boss of Indian Beef* by Harold Channing Wire
98 *Spring Harrowing* by Phoebe Atwood Taylor
99 *Now, Voyager* by Olive Higgins Prouty
100 *The So Blue Marble* by Dorothy B. Hughes
102 *You Only Hang Once* by H. W. Roden
103 *Murder is a Kill-Joy* by Elisabeth Sanxay Holding
104 *The Crooking Finger* by Cleave F. Adams
105 *Appointment With Death* by Agatha Christie
106 *Made Up to Kill* by Kelley Roos
107 *The Deadly Truth* by Helen McCloy
110 *Wall of Eyes* by Margaret Millar
111 *Greenmask* by Jefferson Farjeon
112 *Michael Shayne's Long Chance* by Brett Halliday
113 *The Whistling Hangman* by Baynard Kendrick
115 *The Broken Vase* by Rex Stout
116 *Honor Bound* by Faith Baldwin
117 *Women are Like That* by Alice Elinor Lambert
118 *Half Angel* by Fanny Heaslip Lea
120 *Man in the Saddle* by Earnest Haycox
123 *Too Many Bones* by Ruth Sawtell Wallis
126 *Murder's Choice* by Annna Mary Wells
128 *Murder and the Married Virgin* by Brett Halliday
129 *The Continental Op* by Dashiell Hammett
131 *The Red Lamp* by Mary Roberts Rinehart
132 *The Visitor* by Carl Randau and Leane Zugsmith
134 *Wives to Burn* by Lawrence G. Blochman
136 *Wolf in Man's Clothing* by Mignon G. Eberhart
137 *Crimson Friday* by Dorothy Cameron Disney
138 *Men are Such Fools!* by Faith Baldwin
139 *Love - and the Countess to Boot* by Jack Iams FC: some work by H.E. Vallely
140 *Footprint of Cinderella* by Philip Wylie
141 *The Swift Hour* by Harriett Thurman
142 *Cold Steal* by Alice Tilton
143 *Bar the Doors/Terror Stories* collected by Alfred Hitchcock
147 *The Lady is Afraid* by George Harmon Coxe
148 *Name Your Poison* by Helen Reilly
149 *The Black Birder* by Dorothy B. Hughes
151 *Who's Calling?* by Helen McCloy
153 *Western Stories* selected by Gene Autry
154 *The Return of the Continental Op* by Dashiell Hammett
155 *Sailor, Take Warning!* by Kelley Roos
158 *The Devil in the Bush* by Matthew Head
159 *If a Body* by George Worthing Yates
160 *Double or Quits* by A. A. Fair
161 *The Man Next Door* by Mignon G. Eberhart
162 *Odor of Violets* by Baynard Kendrick
163 *Self-Made Woman* by Faith Baldwin
164 *The Left Leg* by Alice Tilton
165 *Wiped Out/Stories of the Foreign Legion* by John D. Newsom
166 *The Wall* by Mary Roberts Rinehart
167 *White Fawn* by Olive Higgins Prouty
168 *The Corpse Came Calling* by Brett Halliday
169 *Murdock's Acid Test/Barotique Mystery* by George Harmon Coxe
173 *Rim of the Pit* by Hake Talbot
177 *The Hand in the Glove* by Rex Stout
180 *The Rat Began to Gnaw the Rope* by C.W. Grafton
181 *Great Black Kanba* by Constance and Gweneth Little
182 *No Time To Kill* by George Harmon Coxe
184 *Murder Is My Business* by Brett Halliday
185 *Too Busy To Die* by H. W. Roden
186 *She Ate Her Cake* by Blair Treynor
187 *The Letter N or M?* by Agatha Christie
188 *The Splendid Quest* by Edison Marshall
189 *Kind Are Her Answers* by Mary Renault
190 *Dead Men's Gift* by Zelda Popkin
192 *Tugboat Annie* by Norman Reilly Raine
193 *Scarecrow* by Eaton K. Goldthwaite
194 *The Innocent Mrs. Duff* by Elisabeth Sanxay Holding
196 *Rich Girl, Poor Girl* by Faith Baldwin
197 *Kiss the Blood Off My Hands* by Gerald Butler
198 *The Glass Mask* by Lenore Glen Offord
200 *The Opening Door* by Helen Reilly
203 *The State vs. Elinor Norton* by Mary Roberts Rinehart
204 *The Frightened Pigeon* by Richard Burke
207 *The Crimson Feather* by Sara Elizabeth Mason
209 *The Iron Gates* by Margaret Millar
210 *Ride the Pink Horse* by Dorothy B. Hughes
212 *Queue for Murder* by Helen McCloy
213 *Unidentified Woman* by Mignon G. Eberhart
214 *The Birthday Murder* by Lange Lewis
215 *Dr. Parrish, Resident* by Sydney Thompson
218 *H as in Hunted* by Lawrence Treat
221 *Dark Passage* by David Goodis
222 *Marked for Murder* by Brett Halliday
223 *Hammett Homicides* by Dashiell Hammett collected and edited by Ellery Queen
225 *Silent are the Dead* by George Harmon Coxe
227 *Trailtown* by Earnest Haycox
228 *Murder on Angler's Island* by Helen Reilly
229 *Murder Within Murder* by Frances and Richard Lockridge
230 *Blind Man's Bluff* by Baynard Kendrick
231 *A Halo for Nobody* by Henry Kane
232 *The Rope Began to Hang the Butcher* by C. W. Grafton
234 *Student Nurse* by Renée Shann
237 *House of Darkness* by Allan MacKinnon
239 *Candidate for Love* by Maysie Greig
240 *The Charred Witness* by George Harmon Coxe
241 *The Bat—A Novel from the Play* by Mary Roberts Rinehart and Avery Hopwood
244 *Judas, Incorporated* by Kurt Steel
245 *Wallflowers* by Temple Bailey
247 *One Angel Less* by H.W. Roden
251 *Banbury Bog* by Phoebe Atwood Taylor
252 *Benefit Performance* by Richard Sale
254 *Bats Fly at Dusk* by A. A. Fair
257 *Murder in Retrospect* by Agatha Christie
258 *No Coffin for the Corpse* by Clayton Rawson
259 *Murder Wears Mukluks* by Eunice Mays Boyd
264 *Fear and Trembling/Shivery Stories* selected by Alfred Hitchcock
265 *Men Under the Sea* by Frank Meier
266 *Ghost of a Chance* by Kelley Roos
267 *Not Quite Dead Enough* and *Booby Trap* by Rex Stout
268 *Blood on Biscayne Bay* by Brett Halliday
269 *The Invisible Man* by H. G. Wells
270 *It Ain't Hay* by David Dodge
272 *The Velvet Fleece* by Lois Eby and John Fleming
273 *Death Knell* by Baynard Kendrick
275 *Where There's Smoke* by Stewart Sterling
280 *Counterfeit Wife* by Brett Halliday
293 *Cards on the Table* by Agatha Christie
295 *The Goblin Market* by Helen McCloy
299 *Bad for Business* by Rex Stout
302 *The Dark Device* by Hannah Lees
303 *The Mirabilis Diamond* by Jerome Odlum
307 *Pick Your Victim* by Pat McGerr
308 *Dead Yellow Women* by Dashiell Hammett
314 *Dead Wrong* by Stewart Sterling
315 *Cats Prowl at Night* by A. A. Fair
316 *Armchair in Hell* by Henry Kane
330 *Report for a Corpse* by Henry Kane
337 *Just Around the Corner* by Stuart Brock
347 Reissue of #227
348 Reissue of #221
349 Reissue of #185
350 Reissue of #270
421 Reissue of #308
459 Reissue of #268

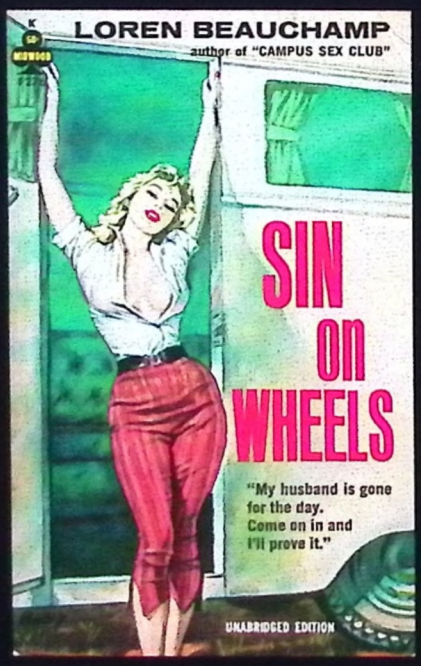
Midwood 8

Berkley G98

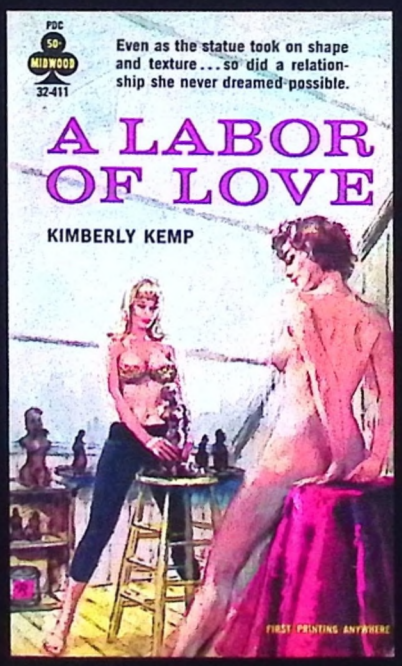
Midwood 34-233

SPRING FEVER
She played the game each morning at nine . . . after hubby left for work.
F327
By LUDWELL HUGHES
FIRST PRINTING ANYWHERE

Midwood F327


LOREN BEAUCHAMP
author of "CAMPUS SEX CLUB"
SIN on WHEELS
"My husband is gone for the day. Come on in and I'll prove it."
UNABRIDGED EDITION

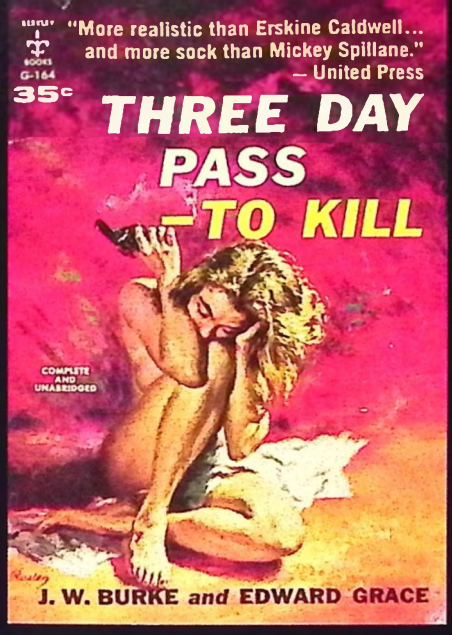
Midwood F276


50¢
32-411
Even as the statue took on shape and texture . . . so did a relationship she never dreamed possible.
A LABOR OF LOVE
KIMBERLY KEMP
FIRST PRINTING ANYWHERE

Midwood 32-411

ISAAC PAUL RADER

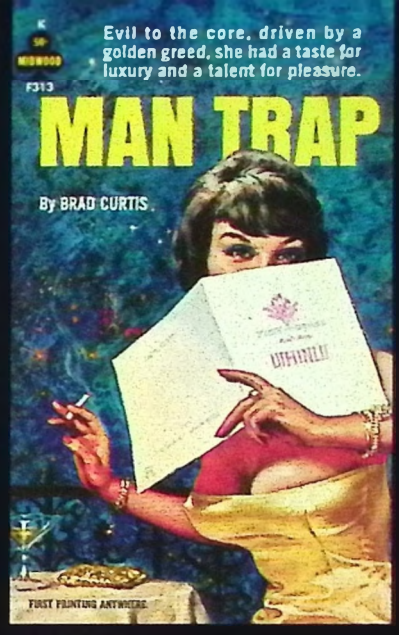
by LYNN MUNROE


"More realistic than Erskine Caldwell... and more sock than Mickey Spillane." – United Press
35c
THREE DAY PASS –TO KILL
COMPLETE AND UNABRIDGED
J. W. BURKE and EDWARD GRACE

Berkley G164

Old enough and big enough she took a sip of sin—then took a bath in it.
SEX KITTEN
By MIKE AVALLONE
F189
FIRST PRINTING ANYWHERE

Midwood F189


Evil to the core, driven by a golden greed, she had a taste for luxury and a talent for pleasure.
MAN TRAP
By BRAD CURTIS
F313
FIRST PRINTING ANYWHERE

Midwood F313

Judy stayed after class for special tutoring... and earned her diploma the easy way!
TEACHER'S PET
by MARK CLEMENTS
F333
FIRST PRINTING ANYWHERE

Midwood F333

THE JEALOUS AND THE FREE
35c
MIDWOOD
NO. 80
A haunting Tale of Lesbos —Its Jealousies, Its Passions and Its Pleasure-Shackled Prisoners
by MARCH HASTINGS
(an original novel)

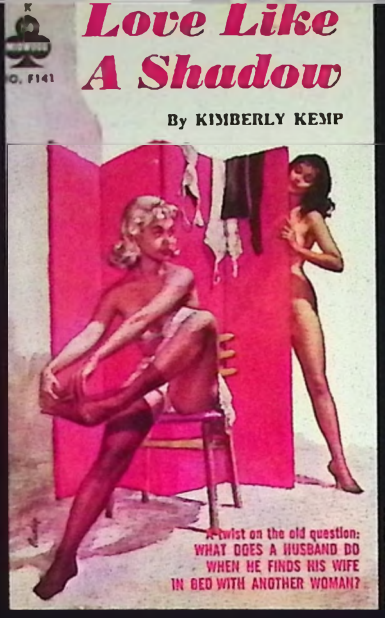
Midwood 80

32-520
SOONER OR LATER
. . . she was going to prove to her sister's husband what she'd already proven to most of the teenage boys in town!
JOAN ELLIS
FIRST PRINTING ANYWHERE

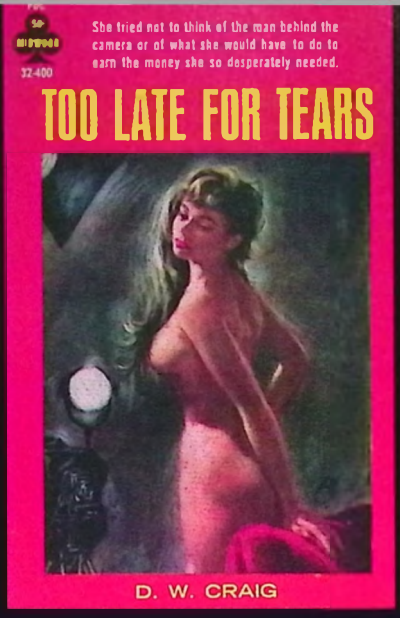
Midwood 32-520

In the introduction to their book *The Great American Pin-Up* (Taschen, 1996), Charles G. Martignette and Louis K. Meisel show that the grand tradition of pin-up art continued on in other art forms, such as advertising illustration and paperback covers. To prove their point they show a handful of paperbacks, and one of them is *Teacher's Pet*, a Midwood book with a cover by Paul Rader. They include a photo of Rader's original art, and there is absolutely no difference between that painting and all of the great pin-ups that appear throughout their book. For Rader's Midwoods are much more like the pin-ups of his favorites, George Petty and Alberto Vargas, than the paperback book covers of many of his contemporaries. Although Martignette and Meisel spell his name wrong (the common misspelling "Radar"), give the wrong year for *Teacher's Pet*, and perhaps jump the gun by labeling him "pin-up artist Paul Radar," they must be commended for making this crucial connection. Hundreds of pieces by Gil Elvgren, Earl Moran, Petty, and many others are then shown, but Rader is never mentioned again in *The Great American Pin-Up*. Paul Rader is not

Midwood Y135

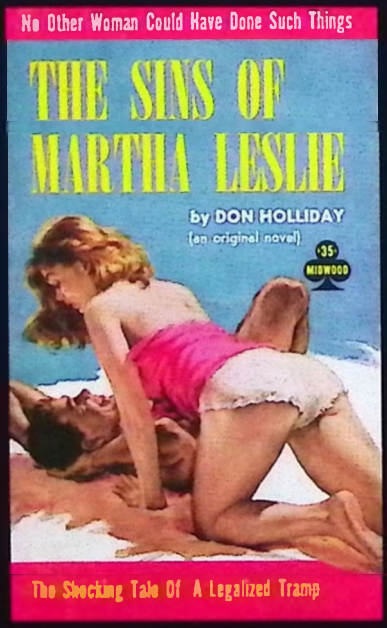

Love Like A Shadow
By KIMBERLY KEMP
A twist on the old question: WHAT DOES A HUSBAND DO WHEN HE FINDS HIS WIFE IN BED WITH ANOTHER WOMAN?

Midwood F141

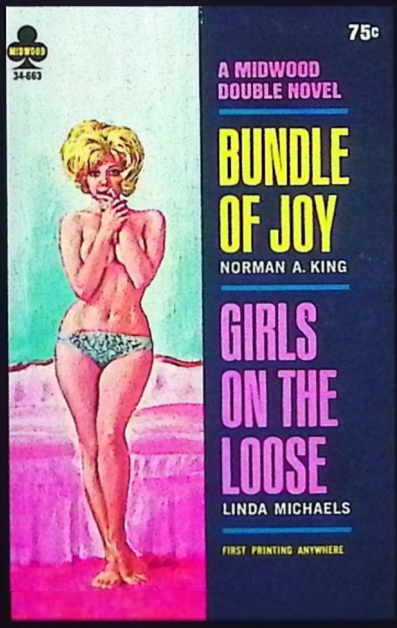

She tried not to think of the man behind the camera or of what she would have to do to earn the money she so desperately needed.
32-400
TOO LATE FOR TEARS
D. W. CRAIG

Midwood 32-400

Chariot CB179

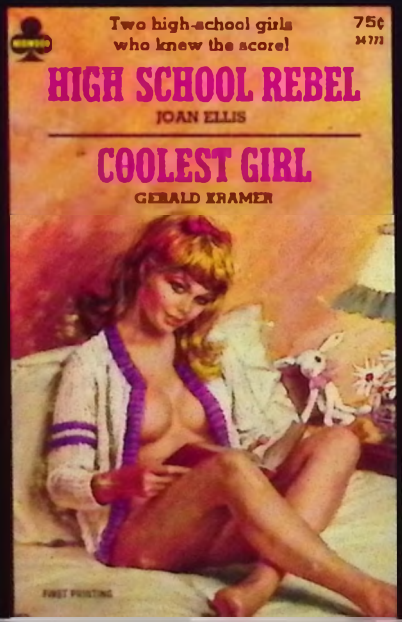

No Other Woman Could Have Done Such Things
THE SINS OF MARTHA LESLIE
by DON HOLLIDAY
(an original novel)
35¢
MIDWOOD
The Shocking Tale Of A Legalized Tramp

Midwood 39

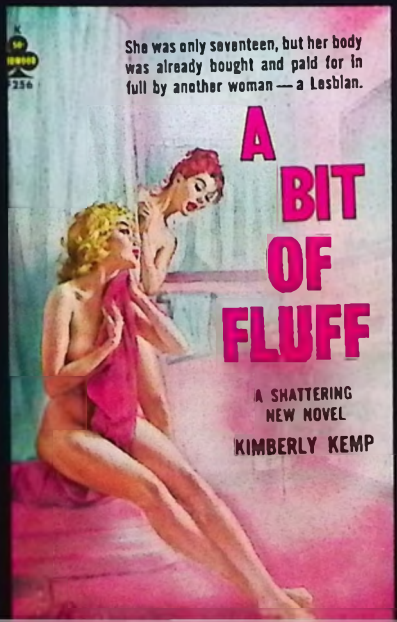


Midwood 34-663

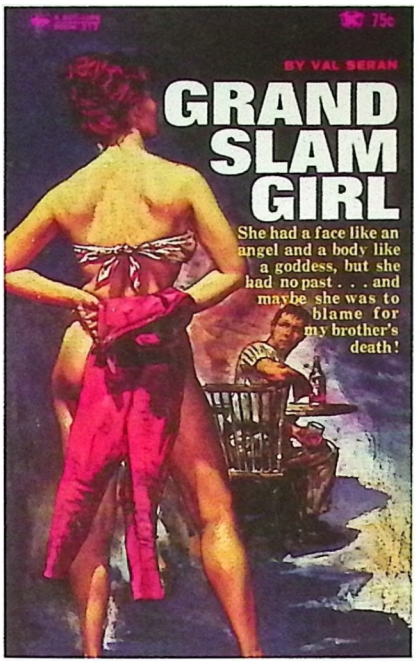
Midwood F265



Midwood 34-773


She was only seventeen, but her body was already bought and paid for in full by another woman — a Lesbian.
A BIT OF FLUFF
A SHATTERING NEW NOVEL
KIMBERLY KEMP

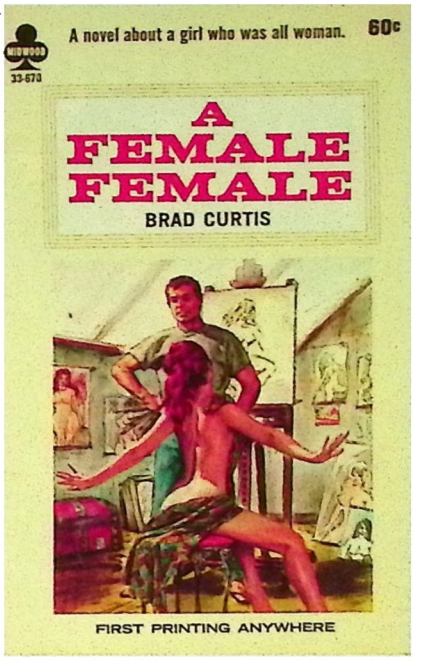
Midwood F256


75c
BY VAL SERAN
GRAND SLAM GIRL
She had a face like an angel and a body like a goddess, but she had no past . . . and maybe she was to blame for my brother's death!

Bee-Line 212

She wondered what her brother would do when he realized he was sharing his new bride with his own...
KID SISTER
MARK CLEMENTS

Midwood 32-506



Midwood 33-670

mentioned in any other books on pin-ups, or on the great 20th Century American art of illustration. Surely this is an oversight, for Paul Rader was the 1960s heir to the American art form of Charles Dana Gibson, Petty, and Vargas.

Unjustly forgotten today by the art world in general, but still treasured by a die-hard band of vintage paperback collectors, the American artist Isaac Paul Rader was born in Brooklyn, New York in 1906. Only his mother called him Izzy. To every one else he was Isaac, or Iz, then later, Paul. Paul's father was a master carpenter, a woodworker who moved from town to town depending on where the work was. The Raders moved to Mt. Vernon, New York; then to New Rochelle, New York; then to Toledo, Ohio. It was in Toledo that young Paul became an artist. Very early on he showed a gift for realistic portraiture, and at age 16 he became one of the youngest artists in America to have an art museum exhibit of his paintings. The Toledo Museum of Art, a few blocks from the Rader home, was his first showcase. He also had paintings chosen for museum art society shows from 1920 through 1924, and also in 1930. Sadly, nobody at the Toledo Art Museum had the foresight to purchase any of the paintings, and today there are no Raders in their collection.

A quote from the "Catalogue of The Temporary Exhibitions of November & December 1922 at the Toledo Museum of Art" is as follows:

"Isaac Rader, the youthful winner of the first prize in the Toledo Federation of Art Societies Exhibition held at the Museum in 1921, is but 16 years of age and has received all of his art education in Toledo.

He is, in a way, a protégé of the museum in that some six years ago he became interested in the study of art through his visits to the museum, and has worked in many of the drawing and design classes offered since that time. His work shows great talent, he has made rapid progress, and shows great promise for the future.

His family and neighbors act as models for many of his paintings, and *The Carpenter*, for which he received the Libbey Prize in 1921, was posed by his father."

Isaac Paul Rader, c. 1970s

When Rader's father was called to Detroit to work on wood paneling for station wagons for the Ford Motor Company, Paul stayed in Toledo and lived with his sister, but later moved to Detroit and set up a studio in his parent's attic. He studied at the Wicker Art School and may have attended classes at Wayne State University, but he did not graduate. Already getting steady work, the young artist no longer had time for college. Rader became a successful portrait painter in Detroit, painting many 'well-to-do' local residents, including judges and lawyers. Supposedly there once were Rader portraits hanging in the Michigan State Capitol building, but if that is true they are no longer there. A state employee was kind enough to check their listings, and although there are no Raders in the Capitol, he did find Paul Rader's name on a list of Michigan artists who have portraits on display around the state. Rader's paintings of judges can still be found in various law libraries and law offices in the Detroit area.

After studying painting in Europe for a year, Paul Rader was married in Detroit in 1931 at age 25. His wife was from a Philadelphia family, and it was in Philadelphia that Paul set up his next studio and found work. When they were divorced nine years later in 1940, Paul moved to New York City.

Rader met and married his second and final wife, Edith, in Manhattan in 1942, during what Edith called "the whirlwind era

The Lovable Girl-of-the-Month
Only $1.50
...loves her strapless
LOVABLE BRA
Everything you ever wanted in a strapless bra...freedom of motion...no binding...yet complete assurance always.
In frosty white rayon satin, broadcloth or nylon with lace or sheer nylon insets...only $1.50 everywhere.
(Co-cup in nylon to size 40, 52)
Other famous Lovable Bra styles from $1. Also in Canada.
Lovable
Any way you figure, it's

Ad for Lovable Bra from *LIFE* magazine, c. 1951

Illustration for "The Turning Point" by Dorothy Palmer. *Family Circle*, January 1953

of early WWII." He did Citizen's Prep welding work until the war ended in 1945. After the war, Rader went back to work as a full time artist painting portraits, but was now getting added commercial work as an illustrator.

Paul and Edith had their daughter Elaine to support, and Rader must have found the magazine work more lucrative than his large canvases. He did advertisements for Sharp & Doane Drugs, General Electric kitchens, and Lovable Bras. These ads appeared in such magazines as *Life* and *Good Housekeeping*. His illustrations for *Redbook* and *Family Circle* began appearing around 1950. He did a one-year series on children for *Redbook*, painting from photographs he received permission to take at a local nursery school.

"He could accomplish anything he tried with his hands," Edith Rader said. "He was extremely adept with his hands; a mechanical genius. I believe he inherited that trait from his father. Paul designed furniture, and his photography appeared in *High Fidelity* magazine. Even late in his life he could draw a straight line on a wall; he never needed a ruler."

Rader's agency for the early ads was Lawrence Studios. The models he used were always from big agencies like Ford. One of them was Janice Cooper, who met her future husband Guy Williams on modeling assignments like the ones they did for Paul Rader. Edith remembers an ad where Janice and Guy were supposed to be a sunny summer couple in a convertible. It was photographed in a freezing garage in the New York winter. The two couples became friends, and Edith was sorry when Guy and Janice moved to California, where Guy wanted to give up his successful modeling career to try acting. Guy did all right for himself as an actor in Hollywood, though, playing the character Zorro on television and starring in the sci-fi series *Lost In Space*.

Rader's decision to change agents and go with the Balcourt Art Service in 1957 was a turning point in his New York career. After 1958 there is a much greater preponderance of Rader material suddenly available, including many illustrations for men's magazines like *Swank*, *True Detective*, and *Bachelor*. Collectors have found Rader in *For Men Only*, *Ken for Men*, *Man's*, *See for Men*, and *Sportsman*. He also painted paperback covers for Gold Medal, Ace, Pyramid, Berkley, and Midwood.

Illustration from *Swank*, January 1958

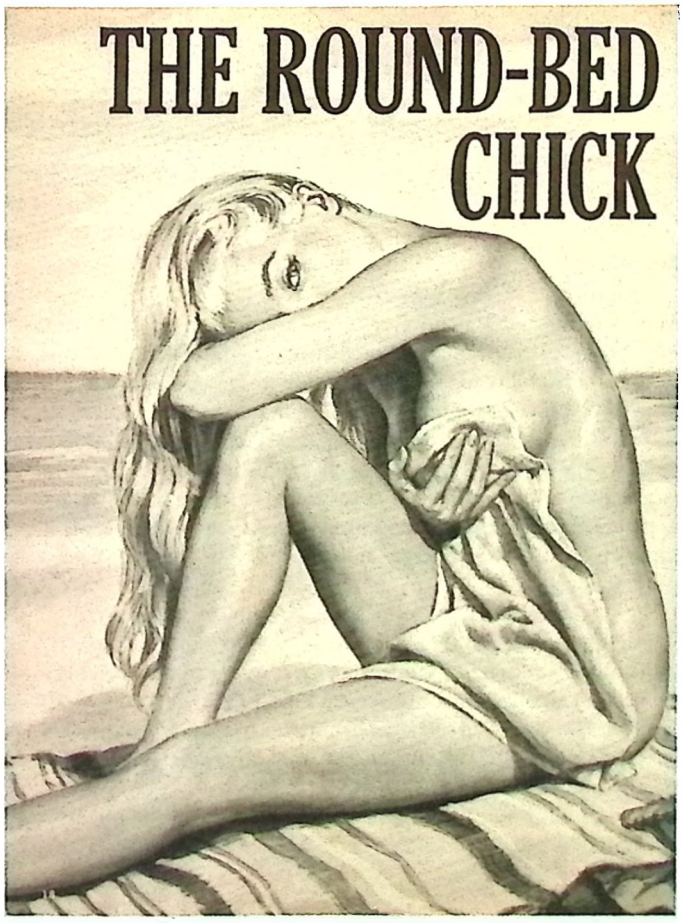


Illustration from *Men*, September 1969

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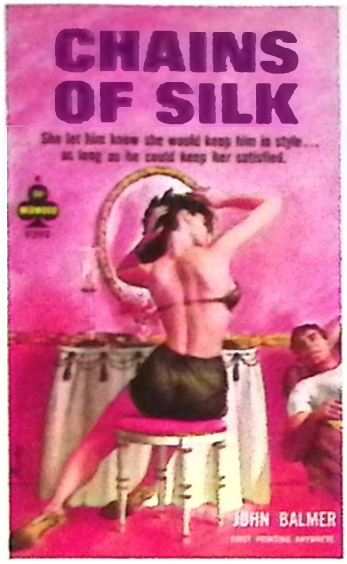


Midwood F392

75c
BACHELOR PAD
HIS APARTMENT HOUSE WAS A BOILING POT OF LUSTFUL WOMEN — A NYMPHOMANIC LANDLADY, A WEIRD MARRIED SLUT AND HER PERVERTED HUSBAND, A HOT-EYED LESBIAN — AND ONE COOL, LONG-LEGGED, SEXY CHICK THAT HE COULDN'T HAVE!

Bee-Line 233

Midwood F271

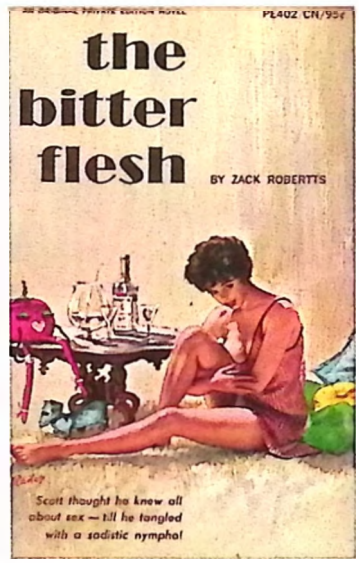
Private Edition 437

Midwood F331

All Star 145

Sloan Britain
FINDERS KEEPERS
She was a play-toy for a strange breed of older, wealthy women... women who knew her weakness and how to exploit it.
A MIDWOOD BOOK
(Originally entitled LADDER OF FLESH)

Midwood 32-484



Private Edition 402

Rader was doing magazine illustrations and a few paperback covers for Balcourt Art Service when Balcourt got the job to provide the covers for a new line of books: Midwood. The first numbered Midwood is #7, with art by Rudy Nappi, another of Balcourt's crew. *Midwood 8* was Rader's first cover for the publisher. Sheldon Lord's *Carla* (1958) was author Lawrence Block's first Midwood, too. *Carla* is a study in reds and greens, with a redhead in a green dress surrounded by a swatch of like colors. Rader painted over 300 covers for Midwood—so many that his style and the entire Midwood output are forever linked in many collectors' minds. Actually there are hundreds of Midwoods that are not Rader, although his style was so indelible that some of the covers of other artists look like Rader. His was truly "the Midwood style."

Rader's assignment was to catch a passing potential customer's eye in the split second the customer walked past his neighborhood newsstand or drug store paperback rack. Rader did this job very well.

Coming from a background in advertising and illustration, Rader tried to make his covers fashionable. But Midwood did not want their covers to be fashionable; just eye-catching and beautiful. Balcourt described the kinds of covers he supplied by genres, like "Westerns" or "science fiction" or "sexy," and Rader quickly became one of the greatest of the "sexy cover" artists of that era.

"He had the ability to create a desirable woman on canvas," Edith Rader said. And it was this ability that led to his success at Midwood. Rader's work was not like the sketchy or abstract covers painted by some of his contemporaries. "His idols were Petty and Vargas. Paul loved George Petty's formula for turning each woman he painted beautiful. But Petty's girls were sometimes anatomically impossible, if those legs were real they would be 9 feet tall. Paul was more of a realist."

His quick, realistic take on such fantasy subjects as dreamy blondes and sultry redheads distinguished him from the pack. Many of the books Rader did covers for are collected today not for the book at all but only for the cover. Each of his sexy Midwood covers are pocket-sized works of art. Rader continued to turn out Midwood covers throughout the '60s, elevating the paperback cover to classic pin-up status.

His wife Edith was the administrative secretary to the director of surgery at St. Luke's Hospital in New York City. When Paul Rader collapsed in 1967, they thought it was a heart attack and rushed him to St. Luke's, where Edith's bosses gave him the best of care.

When they operated on him, they found nothing wrong with his heart. His illness was a stomach tumor and he recuperated slowly, not working for a year. He gradually went back to work, but never again at his earlier pace. He did a few last covers for Midwood, and recycled some of his Midwood covers for Bee-Line. He retired in 1970, moved to Monroe, New York, and never looked back, never illustrating another paperback cover. Rader set up a studio in Monroe and returned to painting portraits, working at a more leisurely pace. He also taught adult education art classes. After Edith retired, they moved to Florida in 1984. Rader spent his last years in Ocala, where he died in 1986. He was 79, just shy of his 80th birthday.

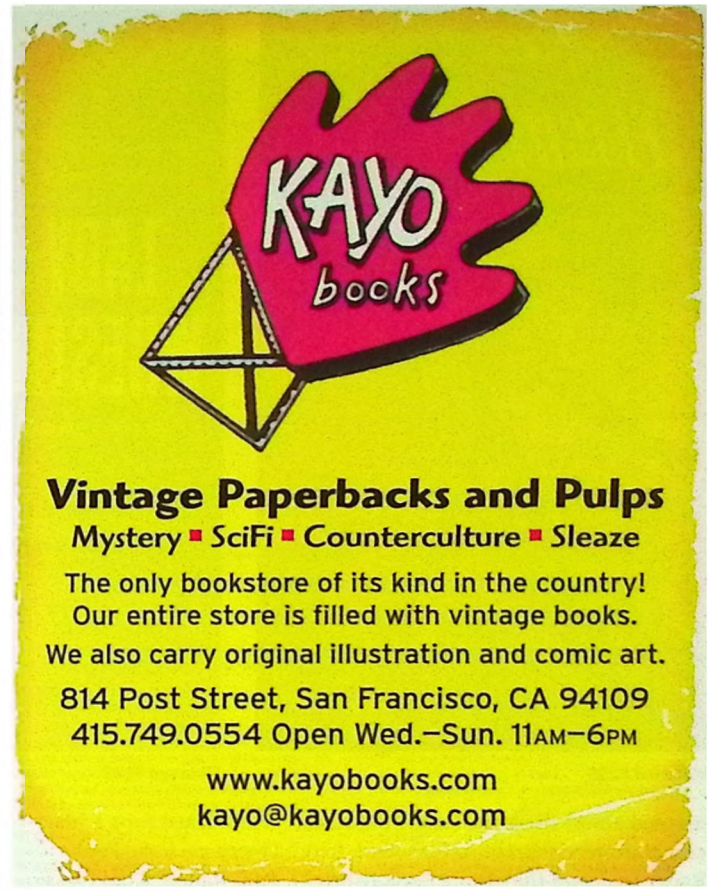
AN ARTIST REDISCOVERED

Paul Rader disappeared from the public eye after 1970. In a search for information on Rader three decades later, artist's agent Edward Balcourt was contacted. He had also lost track of Rader, but did say Rader's studio was in New York City in the '60s.

The research staff at the New York Public Library was asked to find information from the '60s on Manhattan artist Paul Rader. All they came up with was a Manhattan phone book listing for "I. Paul Rader."

Then a woman from Michigan named Lauren Turner auctioned a painting by "Michigan artist Isaac Rader" on the eBay auction site. The painting, a nude study from the 1920s or '30s, looked nothing at all like Rader's paperbacks, but the name was the same. Lauren Turner had learned that her artist had been a portrait painter in Michigan some years ago, known for his portraits of Michigan judges.

There was one fascinating item in the information Lauren had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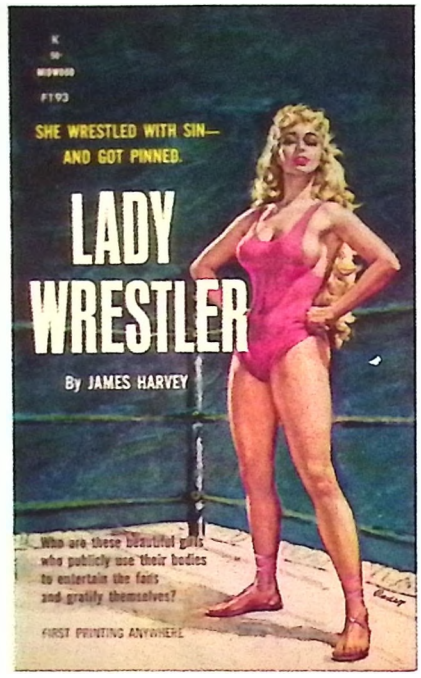
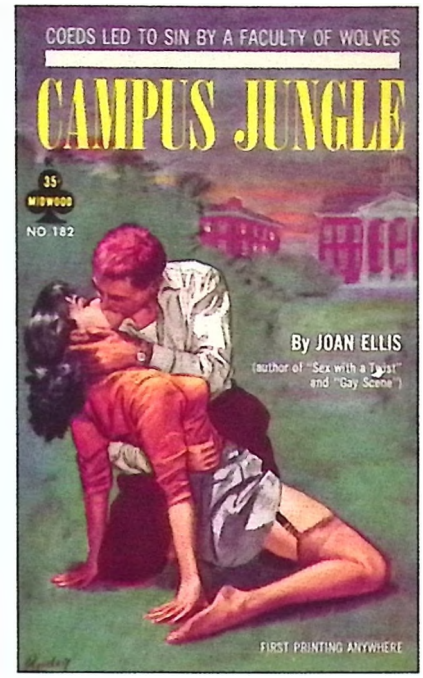
Midwood F220



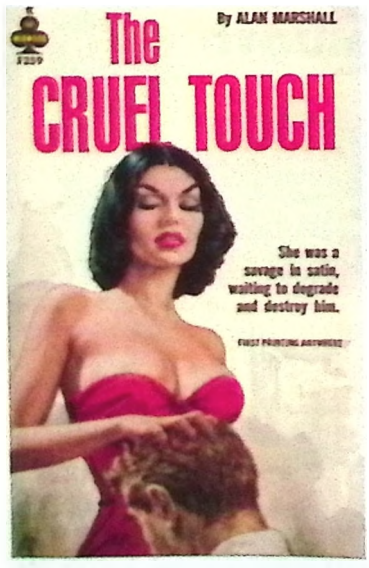
Midwood F193



Midwood 182

learned about the artist Isaac Paul Rader: "He worked for a while as a commercial artist in New York City." The name Isaac Paul Rader matched the phone book listing "I. Paul Rader." Could Isaac and Paul be the same artist? Unless by huge coincidence there were two commercial artists both named Rader working in the same city, they had to be the same person. The information from Lauren Turner led to Rader's widow, who verified Isaac and Paul were the same man, Isaac Paul Rader. Mrs. Edith Rader was kind enough to provide this biographical information.

Mrs. Rader also verified Paul Rader did covers for other paperback publishers after he became a freelance artist. Almost all of these covers (from 1966 and 1967) reused or reworked Midwood covers. These publishers include All Star, Bee-Line, Edka, and Private Edition. Before this revelation, Rader collectors were not sure if the new publisher had swiped the art, if Midwood had sold it, if Balcourt had resold it, or if Rader had redrawn and resold it. Edward Balcourt and Mrs. Rader independently confirmed the same story: Rader was the one redoing his cover art. Balcourt said the rights to the cover art reverted to the artist, and Mrs. Rader remembered her husband learned he could recycle them. In 1970, at the end of his commercial career, some unsigned but "Rader-style" covers appeared on some Bee-Lines. By that date the sexual content of the books was much more explicit than the tame Midwoods. Edith Rader has confirmed that Paul painted some covers for Bee-Line at that time. He was 63 in 1970, and some collectors wonder if assignments to do covers like *Horny Housewife* and *Nympho Librarian* might have hastened Paul Rader's decision to walk away from paperback work forever. He lived another 16 years, and painted many more paintings, but no more paperback covers.



Midwood F259

Isaac Paul Rader's first cover was (probably) painted for Gold Medal in 1957. Utilizing his 35 years of experience as a painter, portraitist, advertising and magazine illustrator, he created a series of brilliant works of art disguised as cheap paperback covers. After he died, Rader's family preferred that he be remembered for the paintings, not the "sleazy paperbacks." Information on Rader gradually eroded away.

However, at the same time the paperback collecting hobby grew, collectors held dear the select group of cover artists who rose above the pack. The signed Midwood covers identified one such artist as "Rader." Not long ago, a seller from Washington who listed a Midwood paperback for sale on eBay referred to the artist as "the great Paul Rader."

He was right.

Thanks to Robert W. Rutherford, Robert Speray, Lance Casebeer, Chris Eckhoff, Mark Goodman, Ron Blum, Andrew Jensen, Tom Lesser, Rose Idlet, R.C. and Elwanda Holland, Tony Jacobs, Jaye Zimet, Julie Ellis, Edward Balcourt, Gil Fox, Donald E. Westlake, Pandora's Books, Sam Brody, Rachel Parker-Stephen, Joy Thomas, Leslie K. Swigart, Michael Ryan at the Toledo Museum of Art, Rudy Nappi, Clem Micarelli, Victor Olson, and Robert Maguire. A special thank you to Edith Rader and Lauren Turner.

Lynn Munroe runs Lynn Munroe Books (www.lynnmunroebooks.tripod.com) and is a book dealer specializing in vintage paperbacks, hardboiled mystery, and selected adult paperbacks. Please visit his website, call, or write for more information:

LYNN MUNROE BOOKS, P.O. BOX 1736, ORANGE, CA 92856. TEL: 714-633-3333

Paul Rader Paperback Checklist

Corrections and additions are welcomed.
NS=No Signature. Attributed To Isaac Paul Rader.
IN=Interior Illustrations by Isaac Paul Rader.
PC=Photo cover (not by Rader.)

1957

Gold Medal T18 *Come Night, Come Evil* by Craig

1958

Berkley G98 *Pattern For Panic* by Prather
G164 *Three Day Pass To Kill* by Burke & Grace
Midwood 8 *Carla* by Lord

1959

Ace D333 *Stranglehold* by Creighton. NS
Ace D349 *Kill Me With Kindness* by Band
Ace D367 *Till Death Do Us Part* by Trimble
Ace D379 *Drink With Dead* by Flynn
Beacon B264 *Strange Thirsts* by Norday. NS. Rader?
Berkley G232 *Deadlier Than The Male* by Gunn. NS
G241 *Pattern For Panic* by Prather (reuses cover of **Berkley G98**)
Hillman 107 *The Tormentors* by Payne
11 *Immoral Wife* by Mitchell. NS
14 *Born To Be Bad* by Lord. NS
18 *Connie* by Beauchamp
20 *Man Hungry* by Marshall
21 *Unwilling Sinner* by Beauchamp
22 *Sally* by Marshall
24 69 Barrow Street by Lord (signature on BC)
26 *And Ask For Margaret* by Tasker
27 (29) *Another Night, Another Love* by Beauchamp
(Note: There are two **Midwood 29s** and no **27.**)

1960

Beacon B300 *Lingerie Lid* by Dean. NS
B313 *Private Chauffeur* by De Mezzo. NS
Midwood 28 *All The Girls Were Willing* by Marshall. NS
29 *Of Shame and Joy* by Lord
31 *The Wife Next Door* by Marshall. NS
32 *Woman Hater* by Carson
33 *A Woman Must Love* by Lord
34 *The Cheaters* by Hill
35 *Kept* by Lord
36 *Virgin's Summer* by Marshall
37 *Anybody's Girl* by Hastings
38 *A Doctor and his Mistress* by Hill. NS
39 *The Sins of Martha Leslie* by Holiday
41 *A Girl Called Honey* by Lord and Marshall
44 *Strange Breed* by Lucchesi
45 *Two Of A Kind* by Hill. NS. Rader?
46 *Glad To Be Bad* by Roberts. NS
47 *Unnatural* by Britton
53 *The Unashamed* by Hastings
54 *Lana* by Ellis
55 *21 Gay Street* by Lord. NS
56 *The Blonde* by Swenson
58 *Sabrina and the Senator* by Vendor
59 *A Twilight Affair* by Harvey
60 *All the Way* by Avallone
62 *Sally* by Marshall (reuses **23**)
63 *The Unfortunate Flesh* by Salem. NS
64 *Million Dollar Mistress* by Clyde Allison
65 *Nurse Carolyn* by Beauchamp. NS
Pyramid R478 *The King's Mistress* by Plaidy
G509 *The Time of Desire* by Charbonneau (BC "Paul Rader")
D535 *Nita's Place* by Whittington

1961

Ace D495 *A Name For Blondes* by Krasney
Belmont 221 *Vice Clip* by Deming
Chariot CB879 *Key Club Girl* by Adler
Gold Medal S1147 *Come Night, Come Evil* by Craig (reuses **Gold Medal T18**)
Midwood 69 *Lisa's Apartment* by Ellis
70 *Sin On Wheels* by Beauchamp
71 *A Woman* by Elliot. NS.
72 *The Path Between* by Warren
74 *Connie* by Beauchamp
76 *Common Law Wife* by Kramer
78 *Pleasure Girl* by Ellis. NS
79 *Restless Virgin* by Russo
80 *The Jealous And The Free* by Hastings
82 *These Curious Pleasures* by Britain
Midwood 87 *Drive-in Girl* by R.C. Gold
94 *This Fielding Flesh* by Russo
F95 *Gay Interlude* by Clanton. NS
F97 *Desire Under The Sun* by Magee
Midwood 98 *Kitten* by Mayo
F101 *March Charge* by Hunter
F103 69 Barrow Street by Lord
Midwood 108 *Child Bride* by James
F110 *The Untamed* by Swenson
Midwood 118 *This Girl* by Jason Hyles
F119 *That Other Hunger* by Britain
F121 *Of Shame and Joy* by Lord (2nd printing of **29**)
F125 *The Lowest Sins* by Castro
Y128 *Intimate* by Marsden. Rader?
Midwood 131 *Carla* by Lord (reuses **8**)
Y135 *The Little Black Book* by Avallone
Midwood 137 *Henry's Wife* by Mitchell. (2nd printing of **11**)

1962

F141 *Love Like A Shadow* by Kemp
F142 *Woman Doctor* by Britain
F145 *Strange Delights* by Beauchamp
Midwood 152 *Office Tramp* by Porcelain
Y153 *Sun Deep* by Dyer
Y159 *21 Gay Street* by Lord (reuses **55**)
Y160 *The Blonde* by Swenson (reuses **56**)
F163 *The Drifter* by Hastings
F164 *Rape* by Richards. NS
F169 *Gay Scene* by Ellis. NS
F172 *Tender Torment* by Salem
F177 *Ladder Of Flesh* by Britain. NS
F179 *Chico's Women* by Hastings
F180 *Prisoner of My Past* by Edie Fisher
F181 *Operation: Sex* by Kemp
Midwood 182 *Campus Jungle* by Ellis
F183 *A Twilight Affair* by Harvey (reuses **59**)
F184 *All The Way* by Avallone (reuses **60**)
F185 *Passionately Yours, Eve* by Gregory
F189 *Sex Kitten* by Avallone
F190 *The Craving* by Mayo
F191 *Unnatural* by Britton (reuses cover of **47**)
F192 *The Sex Game* by Stanner
F193 *Lady Wrestler* by Harvey
F194 *Daughter of Shame* by Ellis
F198 *Voluptuous Voyage* by Mayo. NS
F199 *Thorn of Evil* by Collier
F200 *Easy* by Peggy Swenson. NS
F202 *The Platinum Trap* by Avallone
F203 *Birth of A Tramp* by Harris
F207 *Over-exposed* by Hytes
F211 *Island of Sin* by Mayo
F212 *Touch Me Gently* by Harris
F213 *Sleep-in Maid* by Michaels. NS
F214 *Lap of Luxury* by Kemp. NS
F220 *Flight Into Sin* by Stanner
F221 *Yesterday's Virgin* by Hytes
F226 *Wayward Widow* by Beauchamp
Tragedy **113** *Passion Trap* by Robinson
114 *Sin Lens* by Raby
117 *Warped Passions* by Mariner

1963

Beacon B657I *One Kind Of Woman* by Dean. NS (Variant cover of **Beacon B264**)
Chariot Ch1827 *Insatiable Desire* by Craig
Midwood F229 *This is Elaine* by Hytes
D231 *The Wild Week/Initiation Lovers* by Hytes/Hastings
F232 *The Payoff* by Cohen. NS
F233 *Immoral Lady* by Gage. NS
F236 *Wild Money* by Karl
F237 *Never Enough* by Hytes. NS
F239 *Sudden Hunger* by Dodge
F240 *The Soft Way* by Hastings
F244 *By Her Body Betrayed* by Anthony Rader? NS
F245 *The Sex Plan* by Elder
F247 *Sex Nymph* by Swenson
F248 *Horizontal Secretary* by Harris
F250 *A Rage Within* by Hastings
F252 *Strange Breed* by Lucchesi (reuses **44**)
F258 *A Bit of Fluff* by Kemp
F259 *The Cruel Touch* by Marshall
F260 *The Path Between* by Warren (reuses **72**)
F263 *The Mark of A Man* by Collier. NS
F265 *All of Me* by Harris
F266 *Restless* by Hamilton
F267 *Everybody Welcome* by Mayo. NS. Rader?
F268 *The Unashamed* by Hastings (reuses **53**)
F270 *Sign Here For Sin* by Donalds
F271 *Her Private Hell* by Hastings
F273 *Any Man Will Do* by Hamilton
F274 *Pajama Party* by Swenson
F276 *Sin On Wheels* by Beauchamp (reuses **70**)
F278 *Fringe Benefits* by Anthony
F282 *Party Girls* by Russo
F286 *One of the Girls* by Mezzotesta
F290 *The Intruder* by Powell. NS
F296 *The Heat Of Day* by Hastings
F298 *Made To Order* by Hamilton
F307 *No Way Back* by Trainer
F313 *Man Trap* by Curtis
F315 *When Lights Are Low* by Mayo
F318 *Stronger Than Love* by Draper
F322 *All the Two of Us* by Brooks
F324 *So Eager To Please* by Hamilton. NS. Rader?
F326 *The Honeymoon Maid* by Corgan
F327 *Spring Fever* by Hughes
F331 *Different* by Kemp
F332 *Guy In, Guy Out* by Ellis
F333 *Teacher's Pet* by Clements
F336 *Nude In A Red Chair* by Moore
F342 *The Baby-Sitter* by Fields
F343 *Girls Dormitory* by Ellis

1964

Beacon B734a *The Bored Young Wives* by Morgan (cover made by combining cover paintings from other books; at least one is a Rader)
Midwood 353 *A World All Their Own* by Kemp. NS
F353 *Never Say No* by Baumu
F358 *For Sexcers Rendered* by Curtis
F360 *After Class* by Ellis. NS
F365 *The Wet Girl* by Moore
F368 *Tall, Blonde And Evil* by Hamilton
F367 *No For The Taking* by Draper. NS
F371 *Pretty Puppet* by Mayo
F374 *Impatient* by Lawrence. NS
F378 *Only In Secret* by Craig
F378 *His Daughter's Friend* by Trainer
F380 *Love Toy* by F. Harris
F381 *The Housequest* by Kemp
F386 *The Third Street* by Ellis
F389 *Dance of Desire* by Russo
F392 *Chains Of Silk* by Balmer
32-400 *Too Late For Tears* by Craig
32-411 *A Labor Of Love* by Kemp
32-415 *One After Another* by Fields
32-417 *Campus Kittens* by Ellis. NS
32-421 *The Easy Way* by Mayo
32-424 *Gang Girl* by Ellis
32-426 *Party Time* by Kemp

1965

32-430 *Three of a Kind* by Ellis
32-437 *Miss Dream Girl* by Karl
32-450 *Daytime in Suburbia* by West
32-455 *The Love Pirate* by York
32-464 *Open House* by Ellis
32-465 *Pagan Summer* by Mayo
32-468 *The Highest Bidder* by Fields
32-470 *Punish Lesbian* by Moore. NS
32-478 *The Swap Set* by Collier

32-479 *Private Party* by Kemp. NS
32-486 *Trouble-maker* by Trainer
32-482 *Ask Me No Questions* by Maxford
32-484 *Finders Keepers* by Britain (reuses cover of **F177**)
32-492 *Handy-man* by Clements
32-494 *The Beauty Game* by Paine
32-498 *The Cool Coeds* by Ellis
34-505 *The Voluptuary/One For All* by Nelson/Woods. PC. IN
32-506 *Kid Sister* by Clements
32-510 *Obsession* by Paine
32-512 *The Lady Aspires* by Hamilton. NS
34-518 *On Call/The Pick-up* by Nelson/Curtis. IN
32-520 *Sooner Or Later* by Ellis
32-522 *Winner Take All* by Clements
32-523 *Alone At Last* by Russo
32-527 *Secret Session* by Hytes (second printing of **T176** with new title and new Rader cover)
32-533 *Runaway/Now or Never* by Nelson/Haney. IN
33-535 *Temporary Secretary* by Ellis
32-539 *Honey Child* by Hamilton
32-541 *Twice With Ace* by Hytes (2nd printing of **F188** with new Rader cover)
34-548 *The Swinger/Not So Nice* by Brooks/Haney. PC. IN
32-554 *Campus Jungle* by Ellis (2nd printing of **182** with different cover)
34-562 *Not So Innocent/Sugar And Spice* by Moore/Ellis. PC. IN
32-567 *Strictly Business* by Brandon
34-576 *Get About Town/Do Unto Others* by Grant/Stevens. PC. IN
32-578 *All Together Now* by Mayo
32-579 *Country Girl* by Ellis

1966

32-588 *Faculty Wife* by Ellis
32-589 *The Body Beautiful* by Demarco. NS
Tower 43-532 *Lust Island* by Manners. NS. Rader?
34-595 *Party Party/Dutch Treat* by West/Williams. PC. IN
32-599 *Free And Easy* by Hamilton
32-602 *No Last Names* by Ellis
32-614 *Girl on the Run* by Holbrook
32-617 *Hide And Seek* by King. NS
32-618 *Snow Bunnies* by Ellis
34-623 *Big Chick/Dorers Go First* by Baker/Ellis
34-625 *Search For Sin/Night Shift Nurse* by Easterman/Wilson. IN
34-627 *Too Young Too Wild* by Curtis (reuses cover art from **60**)
32-631 *The Discontented* by Collier
34-638 *Midnight Mistress/Private Pleasures* by Hayes/Stevens
33-639 *The Girl Next Door* by Peterson. NS. (reuses **F267**)
34-648 *Nymph In Waters/A Wing Worker* by Moore/Rader. NS
34-651 *Young And Restless/3 Easy Lessons* by Shaffer/Stevens
34-661 *Campus Rebel/Quick Change* by Ellis/Henry
34-663 *Bundle Of Joy/Girls On The Loose* by King/Michaels
34-665 *Foxy Came Cathy* by Collier
33-670 *A Female Female* by Curtis
34-677 *Odd Baby/Beach Party* by Townsend/Nelson
34-679 *Girl In The Middle* by Thompson
33-682 *Campus Queen* by Grant
33-683 *Soul Of Love* by Collier
33-686 *Old Enough* by Mustard
34-694 *Brandy Jones* by Thompson.
34-709 *Co-ed With Class/Out For Kicks* by Malloy/Nelson
33-715 *Head Stop, Shame* by Mistry
34-722 *Teen-age Nude Aacy/Running Wild* by Ellis/Roberts
34-730 *Break The Rules/Campus Affair* by Ellis/Henry. NS
32-742 *Apartment Party* by Kramer
Private Edition 396 *Corrine* by Galvin (reuses **Midwood F315**)
PE397 *The Gay & The Guilty* by Gough (reuses **Midwood 32-417**)
PE402 *The Bitter Flesh* by Roberts (reuses **Midwood 32-484**)
PE406 *The Women She Had* by Harris (reuses **Midwood 32-413**)

1967

All Star 74 *Nights Of Forbidden Fruit* by De Rosso (reuses **Chariot 1827**)
AS133 *Maternity Ward* by Como (reuses **Midwood 65**)
AS137 *The Pace Of Pleasure* by James (reuses **Midwood 34**)
AS138 *Made To Love* by Nemec (reuses **Midwood 182**)
AS139 *The Fires Of Autumn* by Sherman (reuses **Midwood T128**)
AS145 *The Highrollers* by Como (reuses **Midwood F131**)
Bee-Line 167 *Candy, Very Private Nurse* by Remington (reuses **Midwood 213**)
178 *Between Two Women* by Harvey (reuses **Midwood 32-436**)
185 *Private Lessons* by Spencer (reuses **Midwood 248**)
188 *All The Girls Together* by Reed (reuses **Midwood F378**)
193 *Strange Sisters* by Ray (reuses **Midwood F380**)
202 *Private Screening* by Earle & Johnson (reuses **Midwood 32-428**)
211 *The Love Racket* by Reed (reuses **Midwood 32-464**)
212 *Grand Slam Girl* by Saran (reuses **Midwood F192**)
225 *Come Play With Me* by Normann (reuses **Midwood 238 & Midwood 32-478**)
233 *Bachelor Pad* by Houston (reuses **Midwood 392**)
235 *Forbidden Women* by James (reuses **Midwood 83**)
243 *One For The Road* by Fredericks (reuses **Midwood F240**)
244 *Stand-in For Sex* by Martin (reuses **Midwood 373**)
247 *Any Woman's Stud* by Towers (reuses **Midwood 28**)
Edna Lay-awake Book Eb115 *Call Girl Love* by Elnett (reuses **Midwood 31**)
Eb116 *Teen Inquisitives* by Land (reuses **Midwood F365**)
Eb119 *Anatomy of a Swap* by Ernst (reuses **Midwood 32-415**)
Midwood 34-758 *Part Stand Girl, Campus Knock Out* by Henry/Graham
33-763 *Professional Lovers* by Hamton
34-771 *Part-time Wife, Play For Keeps* by Rowley/Roberts. NS
34-772 *The Added Attraction, Caught In The Act* by Stanton/Haviland (reuses **32-587**)
34-773 *High School Rebel/Cooled Out* by Ellis/Kramer
34-774 *Model Diet Herb/Teen Wish Eden* by Graham/Comstock
33-780 *This is Elaine* by Hytes (2nd printing of **F229** with new cover)
34-783 *Apartment In Shade, Charge Of Pace* by Ellis/Haviland
32-794 *Two for the Road* by Kramer
32-795 *A Dose Of Shame* by Harmon
Tower 43-804 *The Lady From Lust #1* by Rod Gray
34-811 *Keep Me, Corrupt* by Preston/James
34-813 *College Girl/Dance Card* by Kane/Graham
34-814 *Always Say Yes/A Sure Thing* by Brown/Fields
32-826 *One By One* by Stevens

34-831 *Student Party/Slutty Summer* by Malloy/Albert. NS
34-832 *Three Chords/Shadow Love* by Tracy/Maccess
32-834 *Let's Play House* by Ellis
34-841 *The Swedish Set/Delicate Tramp* by Duchamp/Black. NS
34-844 *Penthouse Tramp/Off Limits* by Lee/Derby
33-854 *21 Gay Street* by Lord (3rd printing with new cover)
33-856 *The Blonde* by Swenson (3rd printing with new cover)
33-857 *69 Barrow Street* by Lord. 3rd printing with new cover. NS
34-858 *No Men Wanted/Snatcher* by Mayo/Horn
Tower 43-868 *Lay Me Odds: The Lady From Lust #2* by Gray
32-867 *Sin Now, Pay Later* by Horn
34-869 *Love Like A Shadow* by Kemp (2nd printing of **F141**)
33-870 *Anybody's Girl* by (2nd printing of **37**)
33-882 *The Seduction Game* by Fields
33-885 *A Stranger Kind Of Love* by Lord (3rd printing of **9**)
34-888 *Wet, Wild And Wonderful/Anything For Kicks* by Cassel/Norton
Private Edition PE412 *Journey to Erotica* by Fyn (reuses **Midwood F256**)
PE437 *The Wicked Never Sleep* by Rogers (copyright page says All Star Books; reuses **Midwood F271**)
PE457 *The Seductresses* by D. Westermier (Edward D. Wood, Jr.) (reuses **Midwood F95**)
PE467 *Angel* by Overstreet (reuses **Midwood F278**)

1968

Midwood 34-899 *Stag Show* by Mayo (2nd printing of **T158** with new title & new Rader cover)
34-903 *Sin Sorority/The Waitress* by McCain/Harrison (copyright says 1967; reuses cover of **32-479**)
34-909 *Connie* by Beauchamp (reuses **18**)
Tower 43-912 *The 69 Pleasures: The Lady From Lust #3* by Gray
34-913 *Double Your Pleasure* by Stevens (reuses **34-865**)
34-915 *Lover Boy* by Nortic
35-920 *Twilight Sex/Unnatural* by Hastings/Lee
35-921 *Reluctant Virgin/Very Private Secretary* by Cassel/Nelson (reuses **32-535.**)
34-924 *Anything Goes* by McCourt. NS
34-925 *The Farmer's Wife* by Harrison
34-929 *Voyeur* by Conroy. NS
34-940 *Her First Time* by Ellis
Tower 43-944 *5 Beds To Mecca: The Lady From Lust #4* by Gray
34-950 *No Holds Barred* by Lee
34-962 *Ladder Of Flesh* by Britain (3rd printing of **F177** with new cover)
34-963 *The Unashamed* by Hastings (3rd printing of **53** new cover. NS)
34-964 *The Outrage* by Hamilton. NS
34-965 *Sex Ranch* by Harrison. NS
34-974 *A Choice Of Sexes* by Cane
34-978 *Again And Again* (2nd printing of **F255** new cover. NS. Rader?)
34-979 *Pretty Puppet* by Mayo (2nd printing of **F371** new cover. NS Rader?)
34-980 *To Sex With Love* by Cassel. NS. Rader?
Tower 44-985 *The Hot Mistress: The Lady From Lust #5* by Gray. NS
34-990 *Sex on Arrival* by Marshall. NS
34-994 *Instant Sex* by Johnson. NS
34-995 *Three* by Mayo. NS
34-998 *Party Time* by Kemp (2nd printing of **32-426** with new cover. NS)
34-1004 *Swinging Secretary* by Marshall. NS. Rader?
34-1008 *Pleasure Machine* by Lord. NS
34-1009 *Reluctant Nymphs* by Ellis. NS
34-1018 *Eighteen and Legal* by Reading. NS
34-1017 *Obsessed* by Nortic. NS
34-1018 *Fun Girl* by Corgan. NS
34-1019 *The Sexist's Cousin* by Conroy. NS
Tower 44-1028 *To Russia With Lust: The Lady From Lust #6* by Gray. NS
35-1032 *Touch Me Tonight, Put Out Or Else* by Castleman/Powell. NS
37-1041 *Teen-age Sex Party/Office Playmate/Experiment in Adultery* by Ellis/Hammond/Mastriga. Midwood Digest. NS
35-1046 *I Want A Man/I Can't Wait* by Balmer/Sorrell. NS.
Tower 44-1050 *Kiss My Assistant: The Lady From Lust #7* by Gray. NS

1969

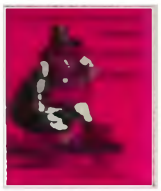
Midwood Tower 44-1071 *South Of The Border: The Lady From Lust #8* by Gray. NS
35-1074 *Forbidden Love-Strange Desires* by Russo/Rosner. NS
35-1075 *Wild Women/Hot Nursery* by Hart, B. Lord. NS
35-1076 *Odd Couple/Teen Bitch* by Swenson. Cane. NS
34-1077 *Soul* by Lord. NS
34-1078 *Sex Unlimited* by Britton. NS
Tower 43-913 *The Poisoned Pussy: The Lady From Lust #3* by Gray. NS
35-1013 *Single Sex Agent, Bond by Blue* by Harvey. NS
37-1018 *Evil Wears A Low Open Sweater* by Hamilton/ Malloy/ Sanchez & Mallwood Digest
34-1023 *Sex Of Delight* by Britton. NS
35-1024 *A Girl A Night, Sex And Me* by Reading & L. Harrison. NS
34-1033 *Pagan Summer* by Mayo (2nd printing of **32-465** with new cover. NS)

1970

Bee Line 441 *Nymphs Librarian* by Bailey
445 *Stud Service* by Blue (reuses **Midwood 34-933**)
448 *Carnival Of Sex* by Fuchs
450 *Orgy in the Sky* by Vance (reuses **MI issue 6 34-108 & Midwood 34-117**)
457 *Rare Sex Crimes* by French
461 *The Horny Housewife* by Mack

1973

Belmont Tower BT50604 *Suck it to Me* by Gray (reprints *The Poisoned Pussy* with new title; reuses **Tower 43-913**)
BT50617 *The Hot Mistress* by Gray (reuses **Tower 44-989**)
BT50628 *To Russia With Lust* by Gray (reuses **Tower 44-1018**)



THE BLUE BOOK ILLUSTRATIONS OF HERBERT MORTON STOOPS

BY COL. CHARLES WATERHOUSE, USMCR
INTRODUCTION BY WALT REED
160 PAGES, B/W, $16.95 SOFTCOVER
ART DIRECTION BOOK CO., INC. 203-353-1441

This recent softcover book (1999) traces the career of Herbert Morton Stoops, and collects together hundreds of pen and ink illustrations drawn from the noted pulp magazine *Blue Book*.

Known to many aficionados as "The King of the Pulps," *Blue Book* was McCall's answer to competing *Argosy* magazine. While most pulps sold for a nickel or a dime, *Blue Book* sold for a quarter, and was printed on higher quality paper. The magazine accepted no advertising, and typically featured some of the best writers and artists of the day—paying three to five times the going rate for pictures. Stoops was one of the magazine's most prolific contributors, and he provided hundreds of illustrations and cover paintings to the publication from 1916 up until his death in 1948. He often would provide so many drawings for each issue that he was forced to use the *nom de plume* of Jeremy Cannon so as not to dominate the magazine too much.

This book features at least 200 of these spectacular *Blue Book* illustrations, as well as a small history of Stoops career and his biography. While there are no color plates to showcase any of his cover paintings (he painted every cover of *Blue Book* from 1935 until 1948), this collection is an indispensable reference and an inspiration to anyone who admires fine draftsmanship.

ILLUSTRATIONS IN BLACK, WHITE, AND GRAY BY STEVEN R. KIDD

BY COL. CHARLES WATERHOUSE, USMCR
INTRODUCTION BY WALT REED
160 PAGES, B/W, $16.95 SOFTCOVER
ART DIRECTION BOOK CO., INC. 203-353-1441

Steven (Joe) Kidd labored for years in the obscurity of that most ephemeral of mediums, the disposable daily newspaper (the *New York Daily News* and the *Chicago Tribune*, from 1932–1968.) He lavished an artistic devotion to composing and rendering his beautiful pen and ink drawings that went far beyond the fees he was paid. Though he was limited to black and white, and to rendering on a small scale, Kidd made newspaper illustration important. For most other artists, it was the bottom of the ladder—a place to learn the craft of illustration. For Kidd, it was an ideal medium. He was given the freedom to be as good as he wanted to be, and he pushed up the level to a new high. Many of his fellow illustrators, who saw his work regularly, kept a clipping file of his reproductions for inspiration. This book represents an example of such a file, and is a remarkable collection of masterpieces in pen and ink.

COLLECTABLE PAPERBACK BOOKS, SECOND EDITION

BY JEFF CANJA
378 PAGES, B/W $29.95 SOFTCOVER
GLENNMOOR PUBLISHING
517-374 4181

Paperback collecting enjoyed its first significant wave of popularity in the 1960s and 1970s among science fiction and fantasy fans. Since then, the field has expanded tremendously, and there are collectors specializing in every imaginable genre. In the history of the hobby, only a small number of price guides have emerged to cover the vintage paperback market, and those that have appeared have been extremely limited, with little hard price data, and certainly no usefulness to the contemporary collector. This new book from Jeff Canja seeks to fill the void, and it is a welcome and long-overdue addition to the hobby. Completely revised, updated, and expanded from the original edition that was released in 2000, this price guide to vintage paperback books lists more than 12,600 books along with their market prices and basic bibliographic data. Every price citation reflects an actually realized price, a key difference between this book and most price guides. Compiled from the sales records of Modern Age Books, a major dealer in vintage paperbacks, the data is drawn from their regular auctions and mail order catalog sales. Each price citation listed is the record of an actual sale, and is not an estimate. This is surely the best way to create a price guide!

With more than 1,100 illustrations of key paperback covers and prices ranging from $5 to over $500, this is an essential reference for collectors, book dealers, flea market bargain hunters, and anyone with an interest in books and popular culture memorabilia. Also included are an introduction to paperback collecting, profiles of the leading publishers and cover artists of the vintage era, pseudonyms of popular authors, and a guide to additional resources. Jeff even mentions *Illustration* magazine, a wonderful surprise!

Though this book seems somewhat expensive, a wealth of research went into compiling this volume. As it is the only price guide of its kind available today, it is a key resource for any serious vintage paperback collector, and it is well worth the investment.

PULP FICTIONEERS: ADVENTURES IN THE STORYTELLING BUSINESS

EDITED BY JOHN LOCKE
240 PAGES, B/W, $20.00 SOFTCOVER
ADVENTURE HOUSE
301-754-1589

The history of the pulps has been covered in numerous books, but only a handful have discussed what it was like to write for the pulps, or to work in the publishing industry at the time. Harold Hersey's 1937 memoir, *Pulpwood Editor*, Frank Gruber's *Pulpwood Jungle* (1967), and Hugh B. Cave's *Magazines I Remember* (Tattered Pages Press, 1994) are a few examples. But much of the history of that time has been lost completely—until now. This new book is a compilation of stories and articles drawn from hundreds of issues of obscure writing journals from the pulp era, magazines such as *Writer's Digest*, *Author & Journalist*, *The Writer*, *The Editor*, *Writer's Review*, and two magazines issued by correspondence schools, *Writers' Markets and Methods* and *Writer's Monthly*. With hundreds of pulp magazines publishing thousands of stories, there may have never been a better time in history for making money selling fiction. *Writer's Digest* of October, 1928 states: "Street & Smith...are reputed to get close to nine hundred thousand manuscripts in a year." Clearly, the opportunities were vast. *Pulp Fictioneers* gathers together the best of the pulp-related articles from the aforementioned journals, and presents the most interesting and informative of them in this new book. While illustration or illustrators are not part of the discussion here, it is valuable to read these articles and gain a sense of what it was like to work in the pulp field when it was exciting and new, and the term "pulp fiction" (and it's derogatory connotations) were years in the future.

RAT FINK: THE ART OF ED "BIG DADDY" ROTH

BY DOUG NASON & GREG ESCALANTE
220 PAGES, FC, $29.95 SOFTCOVER
LAST GASP PUBLISHING
415-824-6636

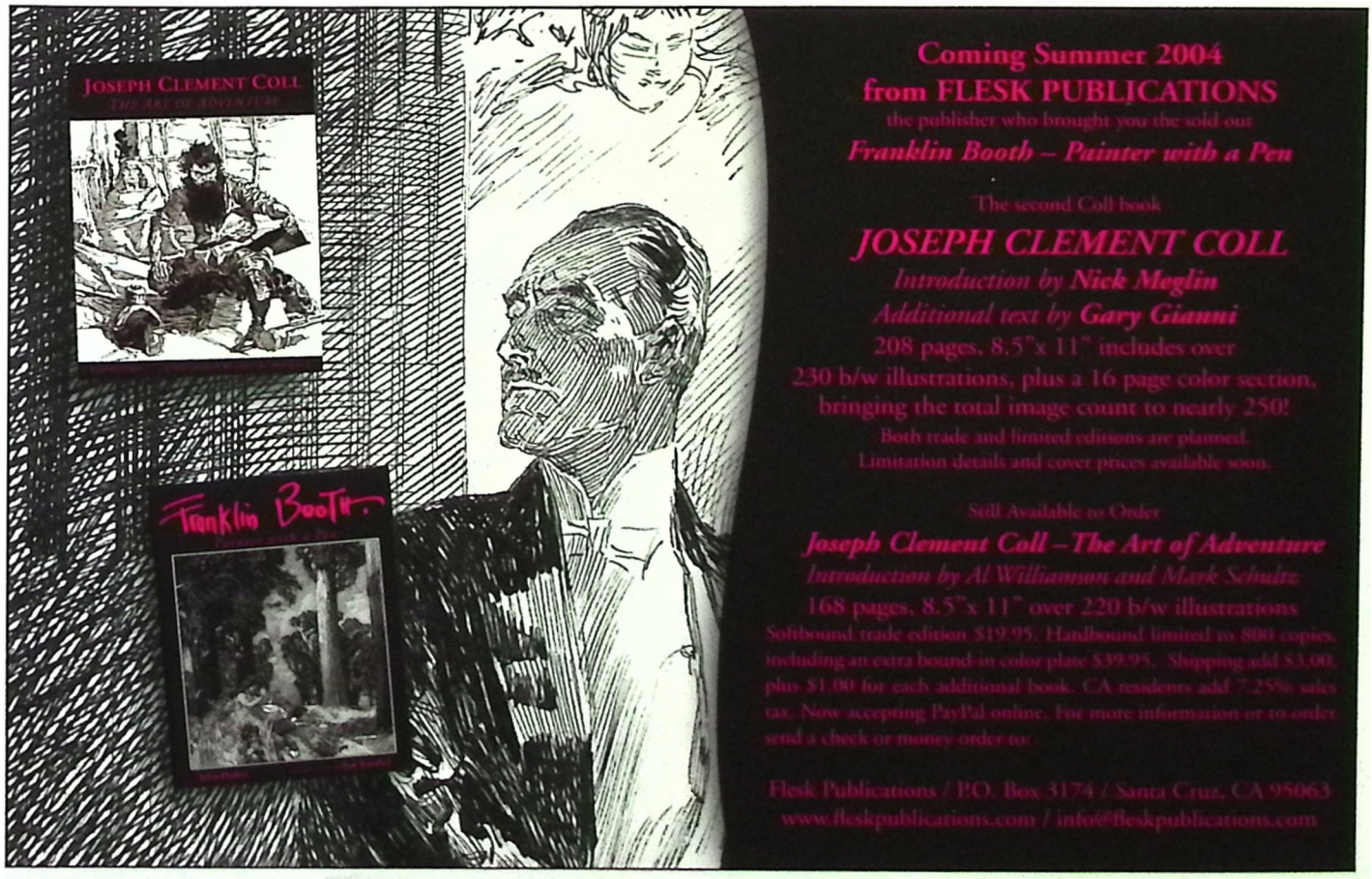
Ed Roth's colorful persona, outrageous designs, and irreverence was both heralded by the underground and shunned by polite society. Dubbed the "Blue Collar Warhol," he left behind a legacy of creative lunacy and turned American car designers, the art world, and the youth of America upside down. He defined what it was to be a true original; and in defining an American aesthetic, fathered a movement known as Lowbrow Art.

Born in Los Angeles and raised in the epicenter of the California hot rod explosion, Ed Roth created automotive forms purely from his own imagination. His hand-built creations and revolutionary techniques transformed car design, reinvented American hot rod culture and put Detroit on notice. Each of his creations transcended function and form to turn the American automobile into rolling sculpture. His sculpture, design, and illustration inspired underground cartoonists and tattoo artists, and launched the careers of such artists as Robert Williams and many others. This long-awaited volume is the first American book dedicated solely to the work of Ed Roth, and features articles, essays, and writing by Ilene Roth, Von Franco, Coop, Todd Schorr, The Pizz, Greg Escalante, and more. Illustrated in full color with hundreds of fantastic reproductions, fans of madcap Nutty Mad style illustration, surf culture, model kits, pin-striping, and crazy monsters will be in seventh heaven with this glorious tribute.

NEW AND USED BLAB!

EDITED BY MONTE BEAUCHAMP
INTRODUCTION BY MARK MOTHERSBAUGH
196 PAGES, FC, $24.95 SOFTCOVER
CHRONICLE BOOKS
WWW.CHRONICLEBOOKS.COM

BLAB! began in 1985 as a one-shot fanzine, created by Monte Beauchamp as a response to his despair over feeling trapped in the dysfunctional world of corporate advertising. Since that time, BLAB! has evolved into an annual forum for a diverse roster of the finest illustrators of today. Each contributor is allowed to run wild on its pages, to create their art without restraint or restriction, and while this freedom does not always produce the best results, there is plenty of variety here to appeal to diverse tastes. The "used" side of the book brings together the finest of past issues of BLAB!, including the work of Gary Baseman, Peter Kuper, Blanquet, Christian Northeast, the Clayton Brothers, and more. The "new" side features never-before-seen work created just for this book, with contributors including Haley Johnson, Sue Coe, Jonathon Rosen, Spain, and an introduction by Mark Mothersbaugh, lead singer for the legendary art/punk band DEVO. Mixed in amongst the contemporary artists, and sure to be of interest to readers of this magazine, are a few short features on various illustrators of the past: Boris Artzybasheff (13 pages worth of spectacular black and white reproductions), John Philip Falter and Dalton Stevens (5 pages of their work for the pulp magazine *The Master Detective*) and 8 full page reproductions of the album cover art of Jim Flora. While not for everyone, this book is an intriguing and attractive collection of some of the most experimental art and design being produced today.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EXHIBITIONS & EVENTS

Women in Illustration: Contemporary Visions and Voices

March 6, 2004 through May 31, 2004
The Norman Rockwell Museum at Stockbridge

"Women in Illustration: Contemporary Visions and Voices" celebrates the contributions of outstanding women artists working in the field of illustration today. A selection of original art for magazines, newspapers, children's books, and advertisements will be featured, as will personal commentary offering insights into each artist's professional journey, process, and inspirations.

For more information, call: 1-413-298-4100, ext. 220.

The Red Rose Girls: An Uncommon Story of Art and Love

November 8, 2003 through May 31, 2004
The Norman Rockwell Museum at Stockbridge

At a time when women were prohibited from taking life-drawing classes at most art schools, Jessie Wilcox Smith, Elizabeth Shippen Green, and Violet Oakley—who attended the Pennsylvania Academy of the Fine Arts and met as Howard Pyle's students at the Drexel Institute—were encouraged in their pursuits and celebrated for their talents. Smith and Green were illustrators, collaborating on children's books and garnering lucrative assignments. Oakley was a painter and muralist of national recognition. This exhibition explores the art, lives, and times of these women, who were dubbed the "Red Rose Girls" by Howard Pyle because of the home and studio they established in a rambling structure called the Red Rose Inn.

For more information, call: 1-413-298-4100, ext. 220.

Lights, Camera, ACTION!!! From the Printed Page to the Silver Screen

Through May 16, 2004
The Cartoon Art Museum, San Francisco

The Cartoon Art Museum's latest exhibition, "Lights, Camera, ACTION!!! From the Printed Page to the Silver Screen" looks back at comics-inspired films of the past and ahead at those that are "coming soon to a theatre near you." This exhibition explores the long, rich, and sometimes strange history of live-action movies based on comic strips, comic books, and graphic novels from the 1920s silent film *Bringing Up Father* to such recent big-budget spectaculars as *The Hulk*. Some filmmakers have produced faithful adaptations of characters like Popeye and The Rocketeer while others have presented looser interpretations of their original source material as seen in *Blade* and *From Hell*.

"Lights, Camera, ACTION!!!" reveals the inspiration behind these box office smashes and crashes through more 100 works of original comic art and movie memorabilia, including vintage lobby cards, posters, props and storyboards. The costume worn by actor Michael Jai White in the 1997 release *Spawn* is among the many unique items featured in this exhibition.

For more information, call: 1-415-CAR-TOON.

Heart and Humor: The Picture Book Art of William Steig

February 8, 2004 through April 25, 2004
The Eric Carle Museum of Picture Book Art

In its continuing aim to showcase the masters of the picture book genre, The Eric Carle Museum of Picture Book Art is delighted to present the work of renowned William Steig, whose long and distinguished career as an author and illustrator of children's books was all the more remarkable given that the artist was sixty-one when he created his first picture book! The exhibition, curated by independent scholar Jane Bayard Curley, features work from Steig's key publications, including *Dr. DeSoto*, and offers several examples from each book to provide a deeper understanding of Steig's artistic approach. The Museum's goal is to provide a fitting tribute to a remarkable talent who has influenced countless readers, writers, and artists.

For more information, call: 1-413-658-1100.

The International Vintage Poster Fair

March 12, 13, & 14, 2004
Chicago Cultural Center

Since its beginnings in 1989, the IVPF has become the most important show for anyone interested in vintage posters. The quality, variety, and depth of the works offered can be rivaled only by museum collections. The Fair now includes annual exhibitions in San Francisco, Chicago, and Miami Beach, and a semi-annual presentation in New York. The world's largest poster fair features more than 10,000 posters representing cultural history and artistic styles from many eras on display and for sale. More than 10,000 valuable collector's items, from turn-of-the-century champagne ads and World War II propaganda placards to contemporary posters are offered by dealers from around the world. This year's fair will include a lecture on 1920s Chicago transit posters by David Gartler.

For more information, call: 1-800-856-8069.

If you know of any interesting events or exhibitions coming to your area, and would like to see them mentioned here, please write and let me know about them. Write: Dan@Illo.us

In The Next Issue...

RAFAEL DeSOTO

ROBERT BONFILS

MITCHELL HOOKS

The Art of Rafael DeSoto by David Saunders
Robert Bonfils by Lynn Munroe, Bob Speray and Bruce Brenner
The Paperback Art of Mitchell Hooks by Gary Lovisi
The Lurid War Paperbacks of Horwitz by John Harrison
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GIL ELVGREN
(1914-1980)
"Skirting The Issue"
Oil on Canvas, 30 x 24
Signed, Lower Left

Published 1969 by Brown & Bigelow. Calendar print, deck of playing cards, note pad, ink blotter, and match-book cover. Reproduced page 145, figure 344. Gil Elvgren - All His Glamorous American Pin-Ups by Charles G. Martignette and Louis K. Meisel, Taschen, 1999.

ALBERTO VARGAS (1896-1983)
"Hollywood Dream Girl"
Watercolor & Airbrush on Board, 20 x 30
Signed "Varga" Lower Right, Circa 1945-1955

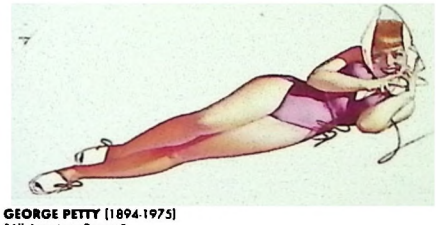
Transitional Esquire - Playboy era period. Calendar, magazine cover, & centerfold feature subject.

HADDON H. SUNDBLOM
(1899-1976)
"The Pause That Refreshes"
Oil on Canvas, 60 x 50
Signed, Lower Left
Circa 1950-1960

Calendar art, centerfold, advertising specialty subject.

HAROLD W. McCAULEY
(1913-1983)
"The Alien & Miss America"
Oil on Canvas, 30 x 21
Signed, Lower Right

Published front cover Amazing Stories pulp magazine August, 1942



GEORGE PETTY (1894-1975)
"All American Beauty"
Watercolor & Airbrush on Board, 10 x 22
Signed, Upper Left

Published by True magazine (Fawcett) as a unique 3-page centerfold in December, 1946.

H. J. WARD
(1909-1945)
"The Showgirl Laboratory Experiment"
Oil on Canvas, 30 x 21
Signed, Lower Right

Published front cover Spicy Mystery Stories pulp magazine February, 1940.

A PRIVATE GALLERY LOCATED IN THE MIAMI—FORT LAUDERDALE METROPOLITAN REGION IS OPEN BY APPOINTMENT.

EARL K. BERGEY
(1901-1952)
"Universal Beauty Queen"
Oil on Canvas, 21 x 18
Signed, Lower Left

Published front cover Thrilling Wonder Stories pulp magazine, June, 1951.

PAUL STAHR (1883-1953)
"The Pirate of Wall Street"
Oil on Canvas, 24 x 22
Signed, Lower Right

Published front cover Argosy pulp magazine, May 16, 1931

GEORGE ROZEN
(1895-1974)
"The Shadow Knows!"
Oil on Canvas, 22.5 x 21.25
Signed, Lower Left

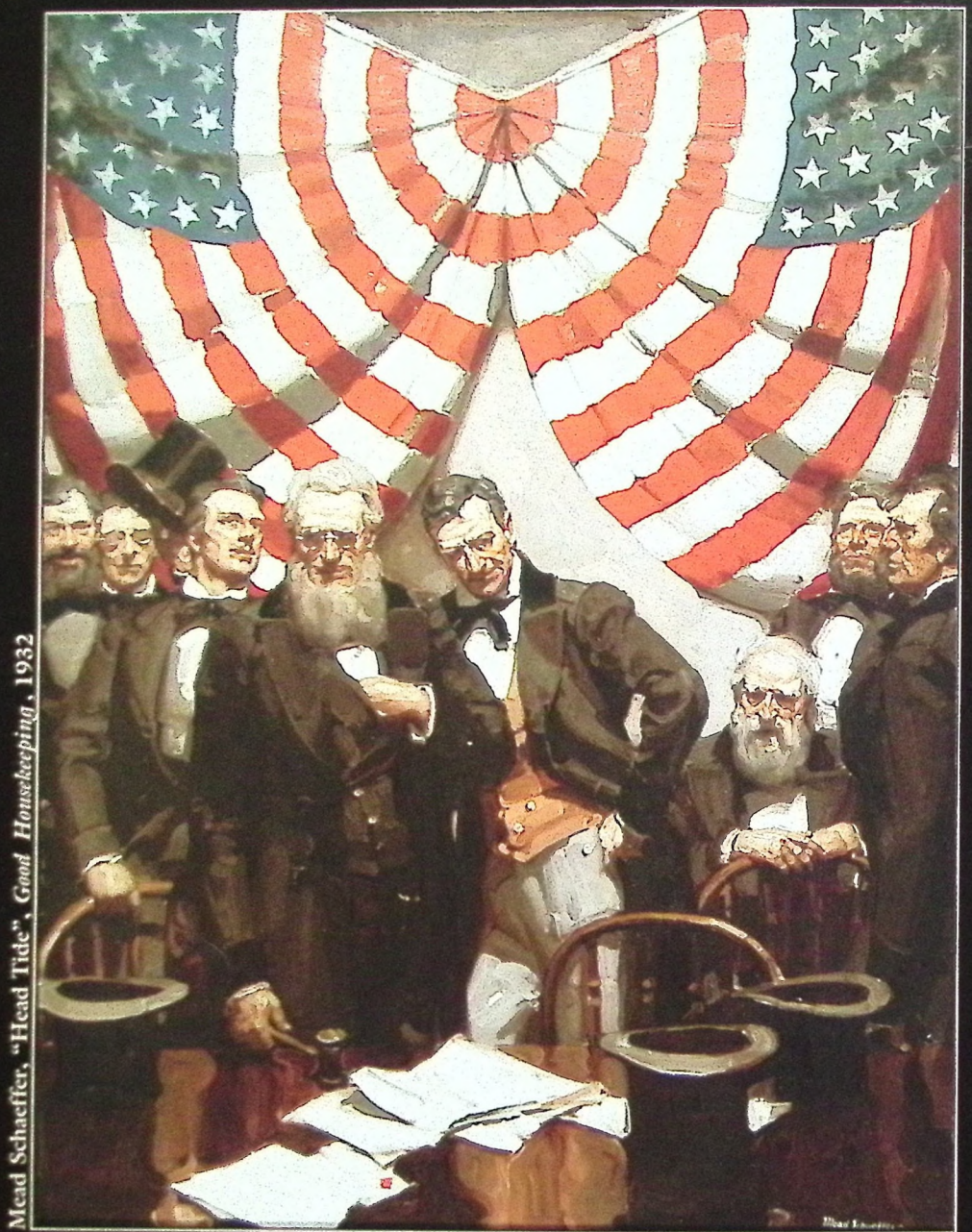
Front cover of The Shadow pulp magazine published March, 1929 by Street & Smith, N.Y.

CHARLES G. MARTIGNETTE

P.O. BOX 293, Hallandale Beach, Florida, 33008 USA Telephone: (954) 454-3474

Author of *The Great American Pin-Up* published worldwide by Benedikt Taschen Verlag, October 1996. ISBN 3-8228-8497-9
Author of *Gil Elvgren - All His Glamorous American Pin-Ups* published by Benedikt Taschen Verlag, December 1999. ISBN 3-8228-6611-3
Author of *Pin-Up /The Edward Runci Collection* published worldwide by Collector's Press, Portland, Oregon, January,1997. ISBN 1-888054-15-8

The Fine Art of Illustration



Mead Schaeffer, "Head Tide", *Good Housekeeping*, 1932

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